THE
CABINET-MAKER
AND
UPHOLSTERER'S
DRAWING-BOOK.

IN THREE PARTS.

VOL. II.

By THOMAS SHERATON,
CABINET-MAKER.

LONDON:
PRINTED FOR THE AUTHOR, BY T. BENSLEY;
AND SOLD BY J. MATHEWS, N° 18, STRAND; G. TERRY, N° 54, PATERNOSTER-ROW;
AND J. S. JORDAN, N° 166, FLEET-STREET.

1794.
[Entered at Stationers Hall.]

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THE

CABINET-MAKER AND UPHOLSTERER'S

DRAWING-BOOK.

PART III.

CONTAINING A DESCRIPTION OF THE SEVERAL PIECES OF FURNITURE. 1. OF THE USE AND STYLE OF FINISHING EACH PIECE. 2. GENERAL REMARKS ON THE MANUFACTURING PART OF SUCH PIECES AS MAY REQUIRE IT. 3. AN EXPLANATION OF THE PERSPECTIVE LINES WHERE THEY ARE INTRODUCED. TO WHICH IS ADDED, A CORRECT AND QUICK METHOD OF CONTRACTING AND ENLARGING CORNICES OR OTHER MOULDINGS OF ANY GIVEN PATTERN.

INTRODUCTION.

THE deſign of this Part of the Book is intended to exhibit the preſent taſte of furniture, and at the ſame time to give the workman ſome aſſiſtance in the manufacturing part of it.

I am ſenſible, however, that ſeveral perſons who have already encouraged the work, will not want any help of this

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nature; but it is preſumed many will who are not much converſant in the buſineſs, and who have had no opportunity of ſeeing good pieces of furniture executed.

For the advantage of ſuch, it is hoped that the experienced workman will exerciſe candour and patience in reading the inſtructions intended, not for himſelf, but for thoſe now mentioned.

There are few but what may, with propriety, reflect on their own paſt ignorance, even in things which afterwards become exceeding ſimple and eaſy by a little practice and experience. Such a reflection ought, therefore, to promote both candour and good nature in the minds of proficients, when they read the documents neceſſary to young beginners. And yet, I hope, it may be ſaid, without arrogance, that it is probable the experienced workman may derive ſome information from the ſubſequent remarks, when it is conſidered that they are made not merely from the knowledge and experience I have myſelf of the buſineſs, but from that of other good workmen.

In converſing with cabinet-makers, I find no one individual equally experienced in every job of work. There are certain pieces made in one ſhop which are not manufactured in another, on which account the beſt of workmen are ſometimes ſtrangers to particular pieces of furniture. For this reaſon I have made it my buſineſs to apply to the beſt workmen in different ſhops, to obtain their aſſiſtance in the explanation of ſuch pieces as they have been moſt acquainted with. And, in general, my requeſt has been complied with, from the generous motive of making the book as generally uſeful as poſſible.

The methods therefore propoſed, and the remarks made, may be depended on by thoſe who have not yet had an opportunity of ſeeing the different pieces executed.

This is an attempt which has not yet been made in any book of cabinet deſigns, except a very few ſlight hints; and, though it muſt be acknowledged by every impartial mind as highly uſeful, and even in ſome caſes abſolutely neceſſary, yet I am apprehenſive it will not meet with the approbation of thoſe who wiſh to hoard up their own knowledge to themſelves, leſt any ſhould ſhare in the advantage ariſing from it. In ſome inſtances it may be neceſſary for a man to keep knowledge to himſelf, as his own property, and upon which his bread may depend; but I do not ſee any impropriety in perſons of the ſame branch informing each other. In trades where their arts depend on ſecrets, it is right for men to keep them from ſtrangers; but the art of cabinet-making depends ſo much on practice, and requires ſo many tools, that a ſtranger cannot ſteal it. But in every branch there are found men who love to keep their inferiors of the ſame profeſſion in ignorance, that themſelves may have an opportunity of triumphing over them. From ſuch I expect no praiſe, but the reverſe. Their pride will not ſuffer them to encourage any work which tends to make others as wiſe as themſelves; and therefore it is their fixed reſolution to deſpiſe and pour contempt upon every attempt of this kind, in proportion as it is likely to ſucceed. But thoſe I will leave to themſelves as unworthy of notice, who only live to love themſelves, but not to aſſiſt others.

Here I would beg leave to obſerve, that it is natural for every man under a heavy burden to pour out his complaint to the firſt ſympathizing friend he meets with. If the reader be one of theſe, I will pour out mine, by informing him of the difficult taſk I have had to pleaſe all, and to ſuit the various motives which different perſons have for encouraging a publication like this.

I find ſome have expected ſuch deſigns as never were ſeen, heard of, nor conceived in the imagination of man; whilſt others have wanted them to ſuit a broker's ſhop, to ſave them the trouble of borrowing a baſon-ſtand to ſhew to a cuſtomer. Some have expected it to furniſh a country wareroom, to avoid the expence of making up a good bureau, and double cheſt of drawers, with canted corners, &c. and though it is difficult to conceive how theſe different qualities could be united in a book of ſo ſmall a compaſs, yet, according to ſome reports, the broker himſelf may find his account in it, and the country maſter will not be altogether diſappointed; whilſt others ſay many of the deſigns are rather calculated to ſhew what may be done, than to exhibit what is or has been done in the trade. According to this, the deſigns turn out to be on a more general plan than what I intended them, and anſwer, beyond my expectation, the above various deſcriptions of ſubſcribers. However, to be ſerious, it was my firſt plan, and has been my aim through the whole, to make the book in general as permanently uſeful as I could, and to unite with uſefulneſs the taſte of the times; but I could never expect to pleaſe all in ſo narrow a compaſs: for to do this, it would be neceſſary to compoſe an entire book for each claſs of ſubſcribers, and after all there would be ſomething wanting ſtill.

A DESCRIPTION OF THE SEVERAL PIECES OF FURNITURE.

Of the Univerſal Table. Plate XXV. *of the Cabinet Deſigns.*

THE uſe of this piece is both to anſwer the purpoſe of a breakfaſt and a dining-table. When both the leaves are ſlipped under the bed, it will then ſerve as a breakfaſt-table; when one leaf is out, as in this view, it will accommodate five perſons as a dining-table; and if both are out, it will admit of eight, being near ſeven feet long, and three feet ſix inches in width.

The drawer is divided into ſix boxes at each ſide, as in the plan, and are found uſeful for different ſorts of tea and ſugar, and ſometimes for notes, or the like. In this drawer is a ſlider lined with green cloth to write on. The ſtyle of finiſhing them is plain and ſimple, with ſtraight tapered legs, ſocket caſtors, and an aſtrugal round the frame.

Of the manufacturing Part.

This table ſhould be made of particularly good and well-ſeaſoned mahogany, as a great deal depends upon its not being liable to caſt. In the beſt kind of theſe tables the tops are framed and pannelled; the bed into two pannels, and the flaps each into one, with a white ſtring round each pannel to hide the joint. The framing is three inches broad, and mitered at the corners; and the pannels are ſometimes glued up in three thickneſſes, the middle piece being laid with the grain acroſs, and the other two lengthways of the pannel, to prevent its warping. The pannels are, however, often put in of ſolid ſtuff, without this kind of gluing.

When the pannels are tongued into the framing, and the miters are fitted to, the tops ſhould ſtand to ſhrink as much as poſſible before they are glued for good. There are different methods of ſecuring the miters of the framing. Some make ſimply a ſtraight miter, which they can ſhoot with a plane; after which they put a couple of wooden pins in. Others, again, having fitted the miters to by a plane, they ſlip in a tenon. But the ſtrongeſt method is to mortice and tenon the miters together, having a ſquare joint at the under, and a miter joint at the upper ſide. This method, however, is the moſt tedious of the three, and where the price will not allow of much time, the above methods are more ready, and, if managed with care, are ſufficiently ſtrong. In gluing the miters, it will be proper, firſt, to glue on the outſide of each miter a piece of deal in the ſhape of a wedge, which will take a hand-ſcrew, ſo that when they are putting together, the glue may be brought out, and the miters made cloſe.

The frame, as ſhewn in the plan, is made exactly ſquare, either of faulty mahogany, or of wainſcot veneered. In making this frame a box is formed at each end, about three inches in width, containing two ſliders apiece, which run paſt each other in the ſaid box, as ſhewn in the plan. In the bottom of each box are put two pieces, with plough grooves in them, and raking contrary to each other. In the line N O, on thoſe raking pieces the ſliders run, and are ſtopped from coming too far out by a pin fixed in the under edge of the ſlider; which pin runs in the plough grooves already mentioned, denoted in the plan by a dark line. The raking line of the ſliders is found by taking the width of the flap, as from S to M, and making the line incline in that width equal to the thickneſs of the flap. This may be eaſily underſtood, by placing a rule from the outer point M of the flap, to S the inner point, which then will be parallel to the raking line. The ſliding pieces being in a right line their whole length at the under edge, of courſe their upper edge muſt be bevelled off, ſo that when they are drawn fully out, they may be even, and in an exact line with the top of the frame.

The frame and tops being thus prepared, they are connected together by an iron ſcrew and nut, as at A, which is about the ſubſtance of a bed-ſcrew. This ſcrew is jointed into a plate, which plate is let into the under ſide of the bed, level with it; though I have deſcribed it at A with its thickneſs out, merely that the plate might be ſhewn. At B the bed A is repreſented on the frame, and the iron ſcrew paſſing through the rail of the table, is confined to its place by the nut, which is let into the under edge of the rail by a center-bit. And obſerve, in making this center-bit hole for the nut, it muſt be ſunk deeper than its thickneſs, that the bed may have liberty to riſe a little, and ſo give place to the flaps when they are wanted to be puſhed in. It muſt be noticed alſo, from the plan of the frame, that there is a middle piece, about five inches broad, and of equal thickneſs with the flaps, ſcrewed down to the frame with four ſcrews at each end. This middle piece anſwers three purpoſes; it ſecures the frame, ſtops the flaps when they are puſhed in, and prevents the ſliding pieces from tilting.

Before the bed is finally fixed to its place, there muſt be four pieces of green cloth let into the under ſide of it, to prevent the flaps from rubbing as they ſlide under. Upon the edges of the flaps a hollow is worked all round, leaving a quarter of an inch ſquare, for no other purpoſe than to take off the clumſy appearance of the two thickneſſes when the flaps are under the bed. At the under ſide of the flaps muſt be goged out finger-holes, to draw them out by.

The drawer is next to be conſidered, which is ſometimes made with two fronts, and to draw out both ways, as in the plan. On each front of the drawer is a lock, for the convenience of ſecuring it at either end; for in caſe one flap be drawn out, then the drawer can be locked or pulled out at the contrary front, without the trouble of puſhing the flap in to come at the drawer.

The covers of each box before mentioned, may have an oval of dark wood, and the alphabet cut out of ivory or white wood let into them, as in the plan; or they may be white ovals and black letters; the uſe of which is to diſtinguiſh the contents of each box.

Laſtly, the ſlider to write on is made exactly half the inſide length of the drawer; ſo that when it is puſhed home to either front, there is immediate acceſs to ſix of the boxes.

And here I would obſerve, that ſometimes the flaps of theſe tables have round corners, but they do not anſwer the bed ſo well when they are in. And, to ſave expence, the tops have been found to anſwer the purpoſe in ſolid wood, without being framed. When they are made in this manner, particular regard ſhould be had to placing the heart ſide of the wood outward, which naturally draws round of itſelf, and may therefore be expected to keep true, notwithſtanding its unfavourable ſituation.

N. B. The heart ſide of a board is eaſily known by planing the end, and obſerving the circular traces of the grain, which always tend outwards.

The Perſpective Lines explained.

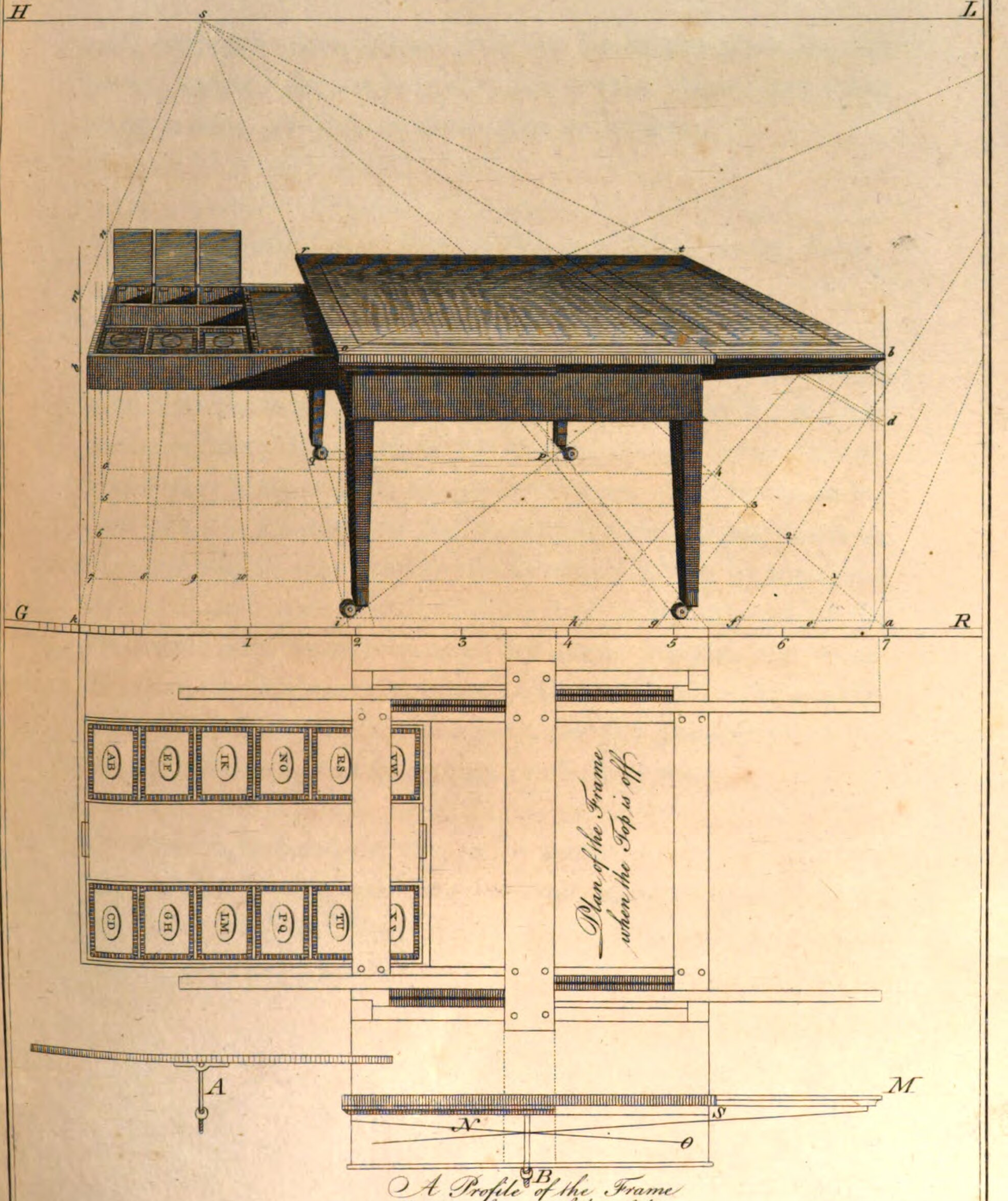
IN making deſigns in perſpective, the firſt thing to be attended to is the ſcale of feet and inches, by which to proportion the different parts to each other, to determine the height of the horizon, and the diſtance of the picture.

Having made the ſcale, take from it about five feet ſix for the height of the horizon at H L. On this line place the point of ſight, ſo as to give the moſt favourable view of the deſign, as at *s*. Next lay on the diſtance, which is here out of the plate, and being equal to the ſpace *s a*, agrees to the rule for chooſing a diſtance contained in page 281. Draw *a b* perpendicular to the ground line, and from *a* draw a line to the point of ſight *s*.

Next conſider how much the top projects over the frame, and as much as this is, lay it from *a* towards *e*, as the firſt line ſhews, which is directed to the point of diſtance. Where this cuts the aforeſaid line drawn to *s*, raiſe a perpendicular anſwering to *a b*. From *b* lay on the ſpace *b d*, for the depth of the framing; and from *d* draw a line as before to *s*; and from where the line cuts the ſecond perpendicular, draw a parallel for the under edge of the framing. On a parallel line from *b*, lay on the dimenſions of the bed and flap; and from theſe draw lines to *s*, as the deſign ſhews. Now, as the bed of the table is ſquare, nothing more is wanted to find its apparent width than to draw a line from *o* to the diſtance which cuts at the oppoſite angle; and through this angle draw *r t* parallel, which completes the out-line of the top.

To find the place of the drawer and the boxes in it, proceed thus.—On the ground line make *a e* equal to the whole ſpace, from the drawer in the plan to the projection of the middle piece acroſs the frame. Alſo make *e h* the whole length of the drawer, and *g f* the diviſions for the boxes. From each of which draw lines to the diſtance, cutting at 1, 2, 3, 4; from which draw parallels to 7, 6, 5, 8. Again, from 7 raiſe a perpendicular, and make *k b*, on *k m*, equal to the height of the drawer; from *b* draw a line to *s*; and from *m*, the height of the covers of each box, do the ſame. Laſtly, from 6, 5, &c.

A Universal Table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Plan of the Frame when the Top is off
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A Profile of the Frame Shewing the rake of the Sliders

T. Sheraton del.

I. Barlow sculp.

Published as the Act directs by T. Sheraton Nov.r 18th 1791.

raiſe perpendiculars, which will cut *b s* in the place for the boxes, and at *n* for the height of the covers. How every other thing is done, muſt be obvious from inſpection.

Of the Sideboard Tables, Plate XXVI. *and* XXIX. *and of Tables of this Kind in general.*

THE ſideboard in Plate XXVI. has a braſs rod to it, which is uſed to ſet large diſhes againſt, and to ſupport a couple of candle or lamp branches in the middle, which, when lighted, give a very brillant effect to the ſilver ware. The branches are each of them fixed in one ſocket, which ſlides up and down on the ſame rod to any height, and fixed any where by turning a ſcrew. Theſe rods have ſometimes returns at each end of the ſideboard; and ſometimes they are made ſtraight, the whole length of the ſideboard, and have a narrow ſhelf in the middle, made of full half-inch mahogany, for the purpoſe of ſetting ſmaller diſhes on, and ſometimes ſmall ſilver ware.

The right-hand drawer, as in common, contains the celleret, which is often made to draw out ſeparate from the reſt. It is partitioned and lined with lead, to hold nine or ten wine bottles, as in Plate XXIX.

The

The drawer on the left is generally plain, but ſometimes divided into two; the back diviſion being lined with baize to hold plates, having a cover hinged to encloſe the whole. The front diviſion is lined with lead, ſo that it may hold water to waſh glaſſes; which may be made to take out, or have a plug-hole to let off the dirty water. This left-hand drawer is, however, ſometimes made very ſhort, to give place to a pot-cupboard behind, which opens by a door at the end of the ſideboard. This door is made to hide itſelf in the end rail as much as poſſible, both for look and ſecrecy. For which reaſon a turnbuckle is not uſed, but a thumb-ſpring, which catches at the bottom of the door, and has a communication through the rail, ſo that by a touch of the finger the door flies open, owing to the reſiſtance of a common ſpring fixed to the rabbet which the door falls againſt, as is denoted by the figure A. F is for the finger, B is the braſs plate let into the rail, L is the lever, *p* is the ſpring that preſſes the lever upwards, and *c* is the end of it which catches the under edge of the door as it paſſes over it and ſtrikes into a plate with a hole in it, and *s* is the ſpring ſcrewed to the rabbet which throws the door out when F is puſhed upwards.

But the reader muſt here obſerve, that the ſhape of this ſideboard will not admit of a cupboard of this ſort in the end rail. Thoſe which are ſquare at the ends, and only a little ſhaped in front, are fitteſt for this purpoſe.

In large circular ſideboards, the left-hand drawer has ſometimes been fitted up as a plate-warmer, having a rack in the middle to ſtick the plates in, and lined with ſtrong tin all round, and on the underſide of the ſideboard top, to prevent the heat from injuring it. In this caſe the bottom of the drawer is made partly open, under which is fixed a ſmall narrow drawer, to contain a heater, which gives warmth to the plates the ſame as in a pedeſtal.

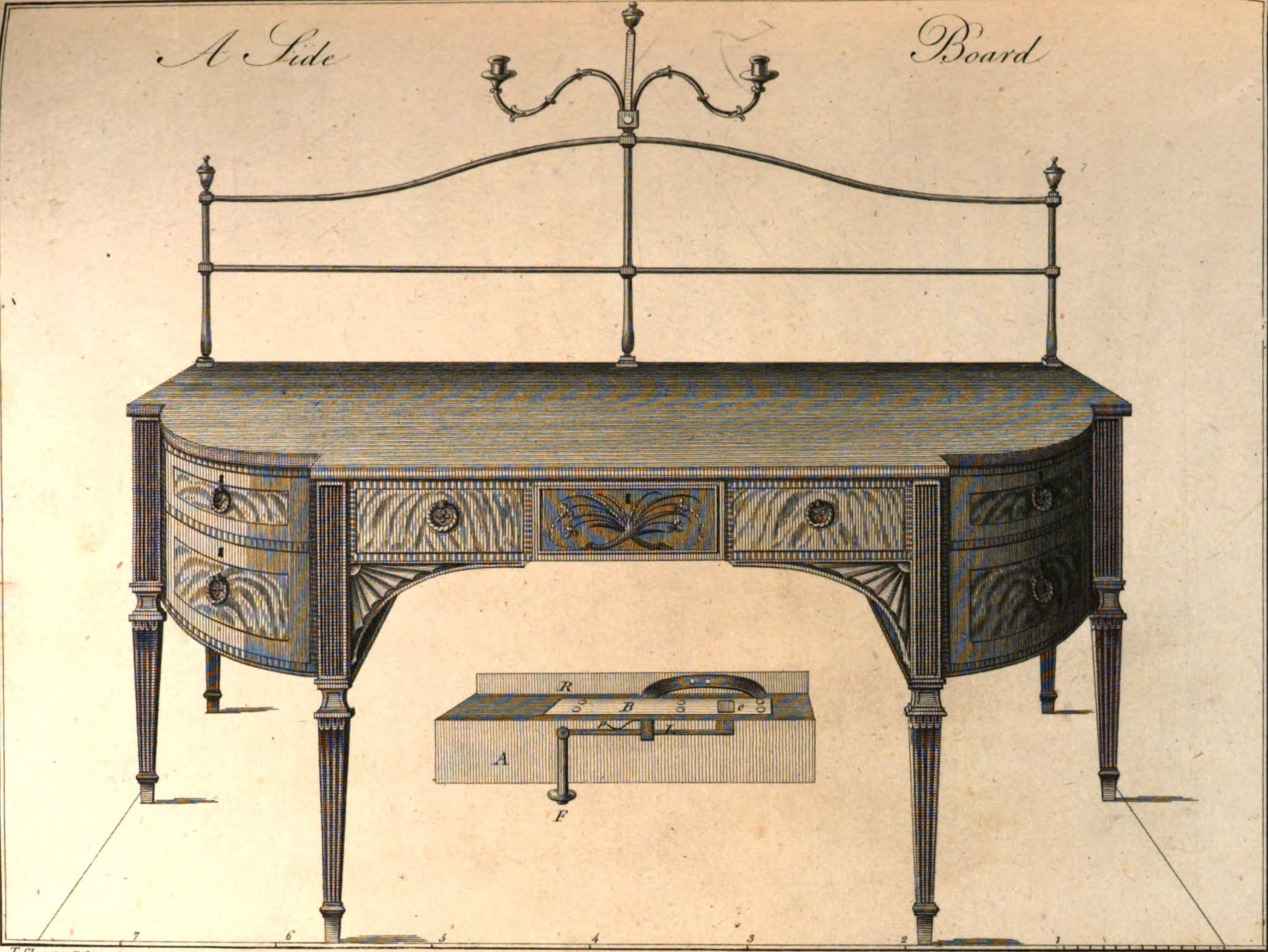
In ſpacious dining-rooms the ſideboards are often made without drawers of any ſort, having ſimply a rail a little ornamented, and pedeſtals with vaſes at each end, which produce a grand effect. One pedeſtal is uſed as a plate-warmer, and is lined with tin; the other as a pot-cupboard, and ſometimes it contains a celleret for wine. The vaſes are uſed for water for the uſe of the butler, and ſometimes as knife-caſes. They are ſometimes made of copper japanned, but generally of mahogany.

There are other ſideboards for ſmall dining-rooms, made without either drawers or pedeſtals; but have generally a wine-cooper to ſtand under them, hooped with braſs, partitioned and lined with lead, for wine bottles, the ſame as the above-mentioned celleret drawers.

The ſideboard in Plate XXIX. ſhews two patterns, one at each end. That on the left is intended to have four marble ſhelves at each end, incloſed by two backs, and open in front. Theſe ſhelves are uſed in grand ſideboards to place the ſmall ſilver ware on. The pattern on the right is intended to have legs turned the whole length, or rounded as far as the framing and turned below it, with carved leaves and flutes. The diviſion beyond the celleret-drawer is meant for a pot-cupboard.

It is not uſual to make ſideboards hollow in front, but in ſome circumſtances it is evident that advantages will ariſe from it. If a ſideboard be required nine or ten feet long, as in ſome noblemen's houſes, and if the breadth of it be in proportion to the length, it will not be eaſy for a butler to reach acroſs it. I therefore think, in this caſe, a hollow front would obviate the difficulty, and at the ſame time have a very good effect, by taking off part of the appearance of the great length of ſuch a ſideboard. Beſides, if the ſideboard be near the entering door of the dining-room, the hollow front will ſometimes ſecure the butler from the joſtles of the other ſervants.

A Side Board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T. Sheraton Del.
Barlow Sculp.
Published as the Act directs, by T. Sheraton. October 29th 1792.

Of the Perſpective Lines.

HAVING drawn the plan and adjuſted the height of the horizon by the ſcale, as was mentioned in the univerſal table, repreſent a parallelogram *a*, *b*, *c*, *d*, equal to the length and breadth of the table; and from every part of the plan draw lines up to the ground line, and from the ground line direct theſe to the point of ſight. Take from the plan the ſpace M N, and place it from 1 to 2; and from 2 direct a line to the point of diſtance, cutting a point next to *y*; from which point draw a parallel for the place of the front legs. In like manner take the other dimenſions from the plan to find every other correſpondent point in the repreſentation. To find the repreſentation of the hollow and round fronts, conſult the treatiſe on perſpective in pages 294 and 295, together with the lines here ſhewn as hints, and it is preſumed that the learner will not be at any loſs in drawing ſuch a table.

Of the Book-caſe Doors. Plate XXVII. and XXIX.

IN the execution of theſe doors, the candid and ingenious workman may exerciſe his judgment, both by varying ſome parts of the figures, and taking other parts entirely away, when the door is thought to have too much work.

No. 1, in Plate XXVII. might do for a plain door, if the ornament and ſquare part in the middle were taken away.

No. 2 might alſo have the ſquare in the middle taken away, and look very well.

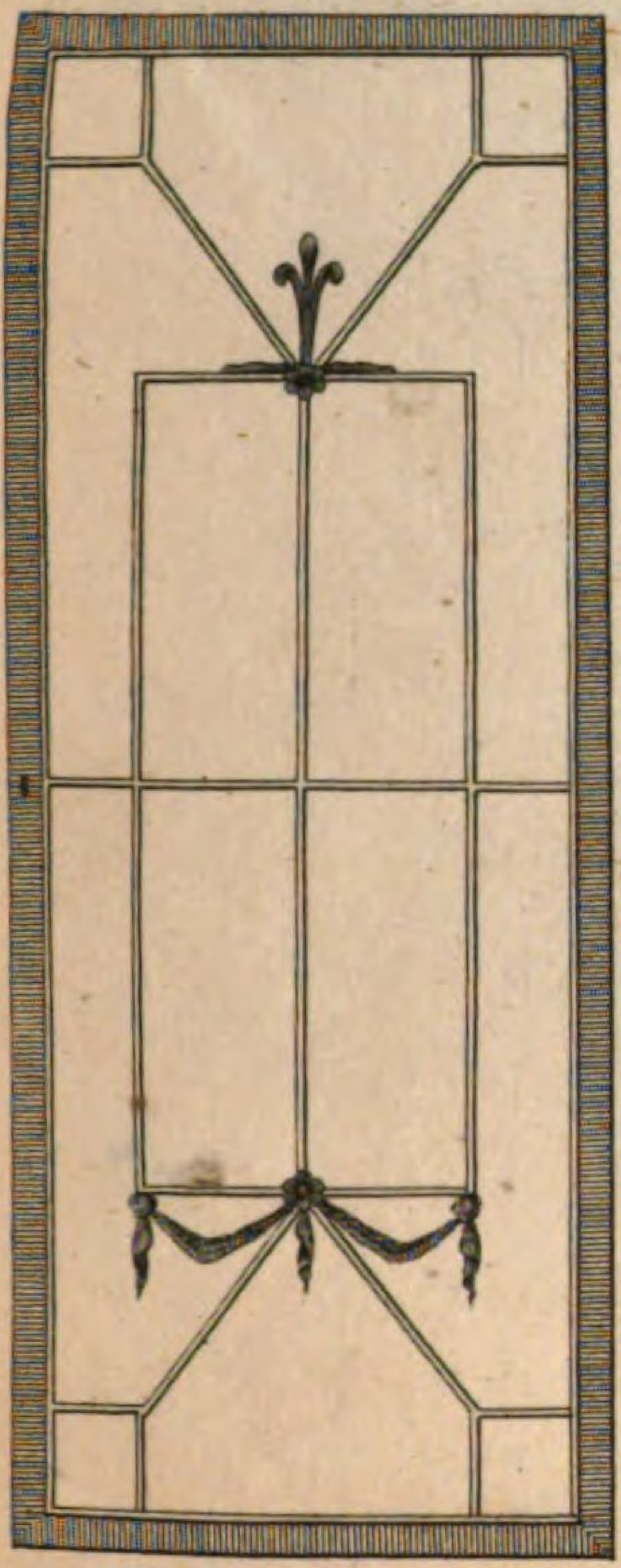
No. 4 may have the upright and horizontal bars away, and No. 5 the ſmall ſquares; and at each angle of the hexagon the ſtraight bar might be carried through to the frame.

With reſpect to No. 6, it may be uſeful to ſay ſomething of the method of making it, as well as of ſome of thoſe in Plate XXIX.

The firſt thing to be done, is to draw, on a board, an oval of the full length and breadth of the door. Then take half the oval on the ſhort diameter and glue on blocks of deal at a little diſtance from each other, to form a caul; then, on the ſhort diameter, glue on a couple of blocks, one to ſtop the ends of the veneer with at the time of gluing, and the other, being bevelled off, ſerves to force the joints of the veneer cloſe, and to keep all faſt till ſufficiently dry. Obſerve, the half oval is formed by the blocks of the ſize of the aſtragal, and not the rabbet; therefore conſider how broad a piece of veneer will make the aſtragals for one door, or for half a door. For a whole door, which

DOORS for BOOKCASES

No. 1



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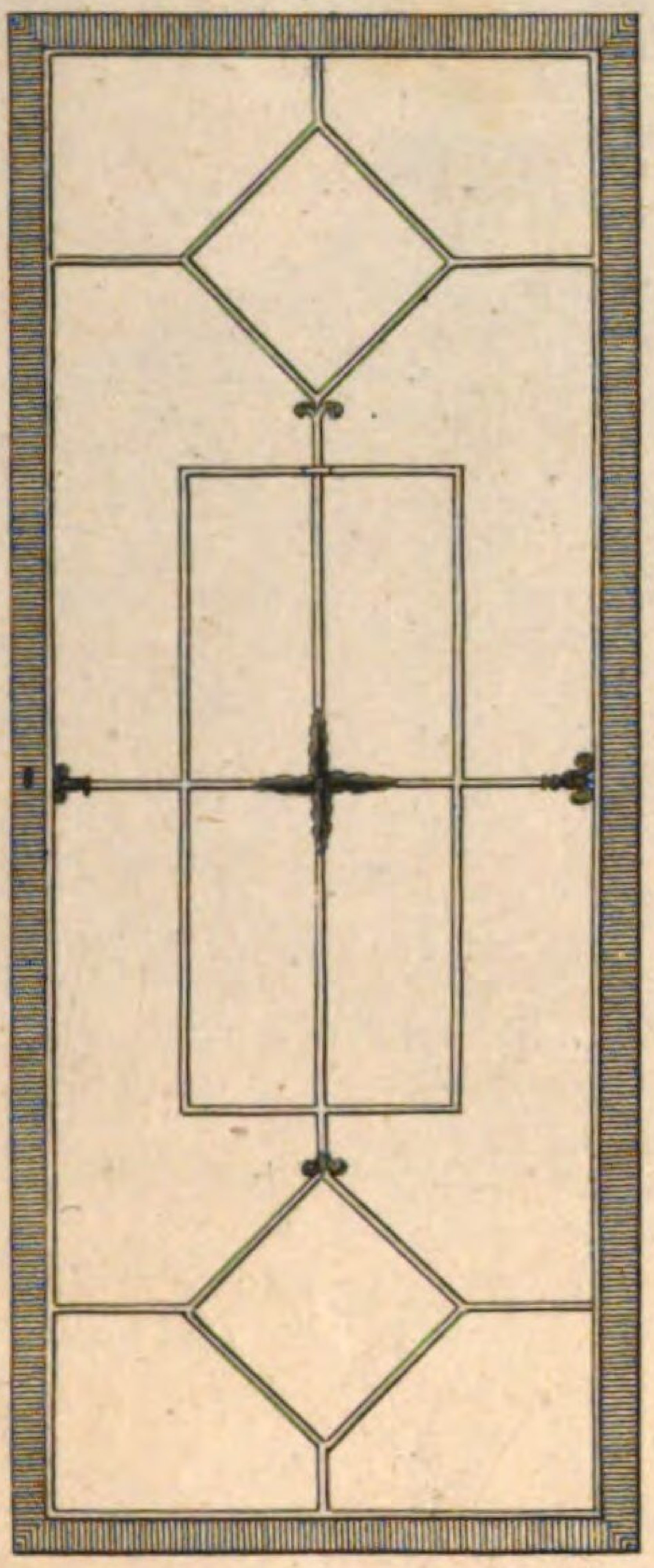

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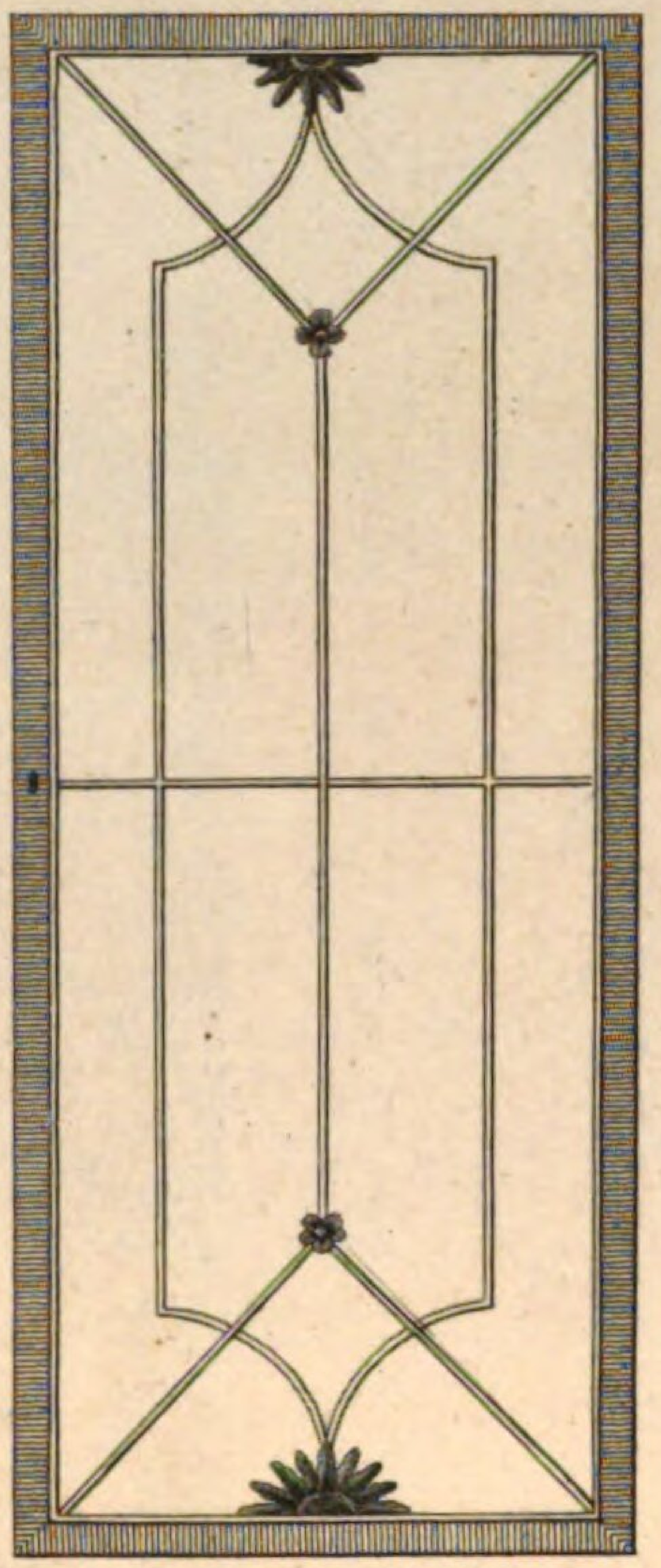

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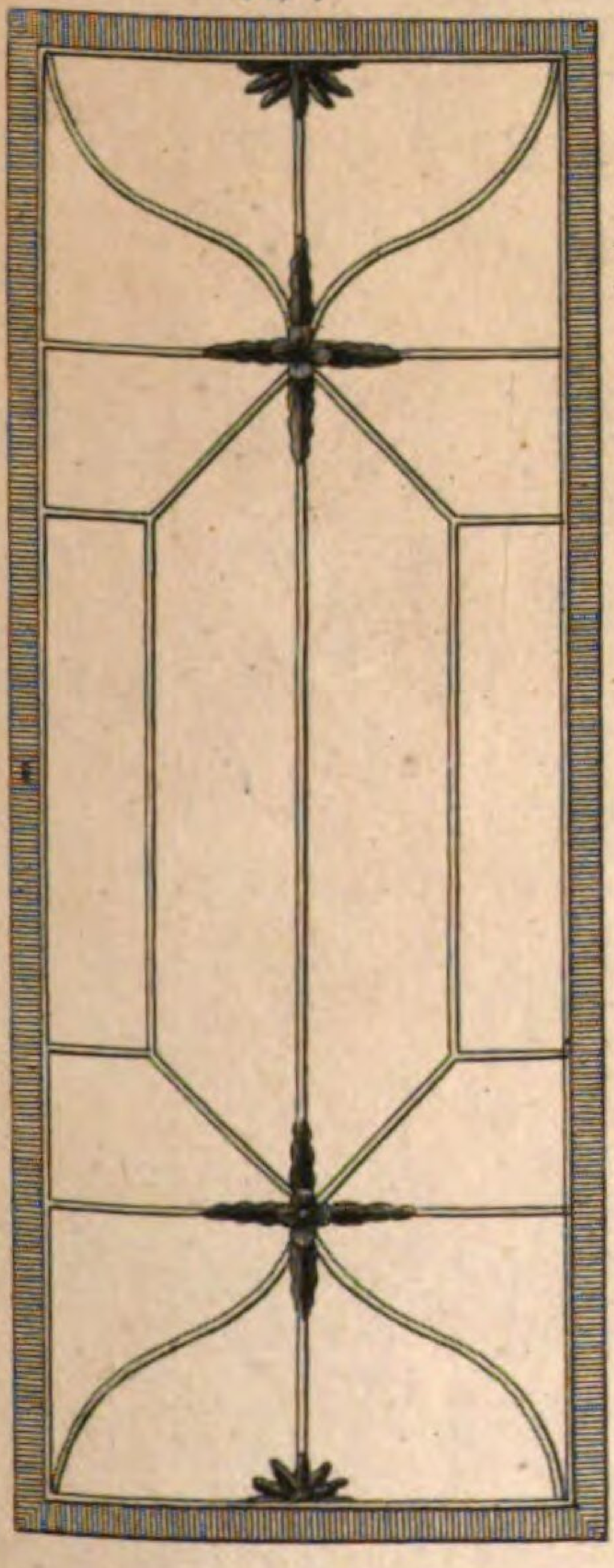

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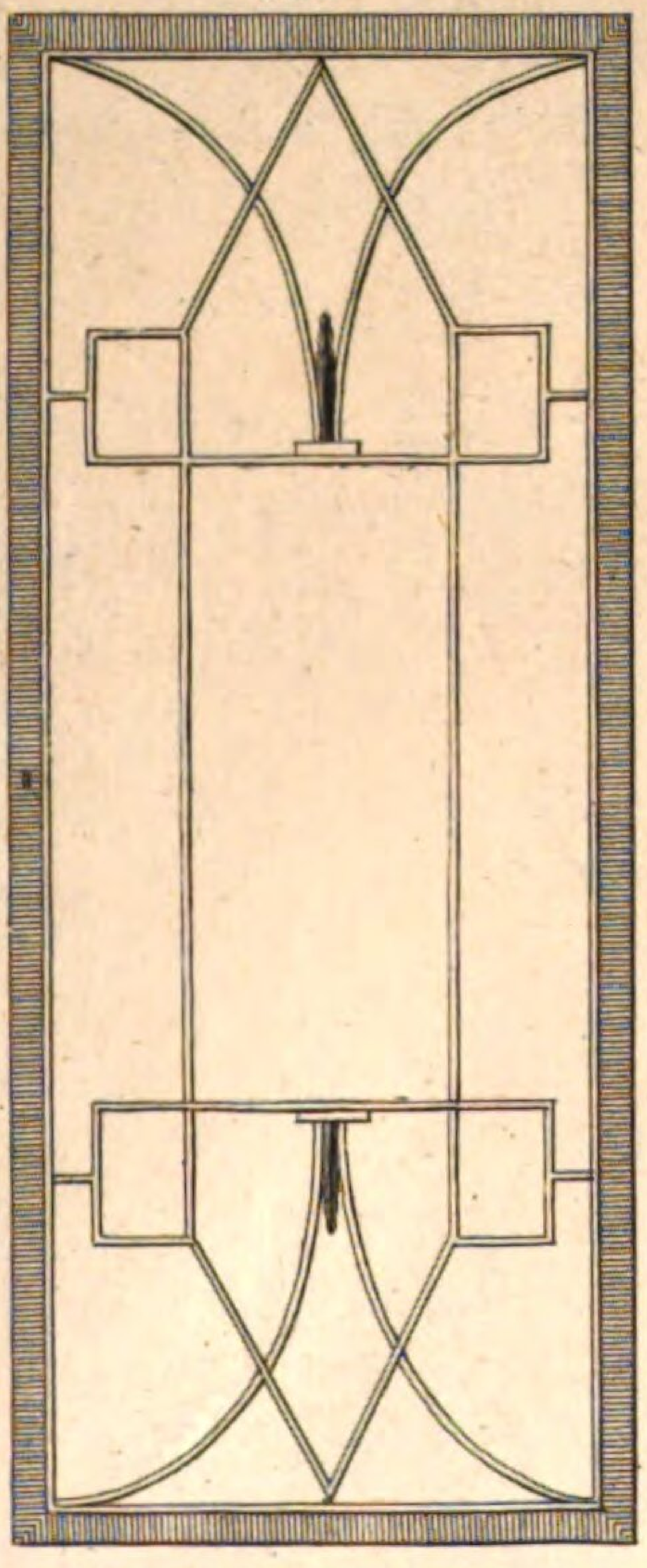

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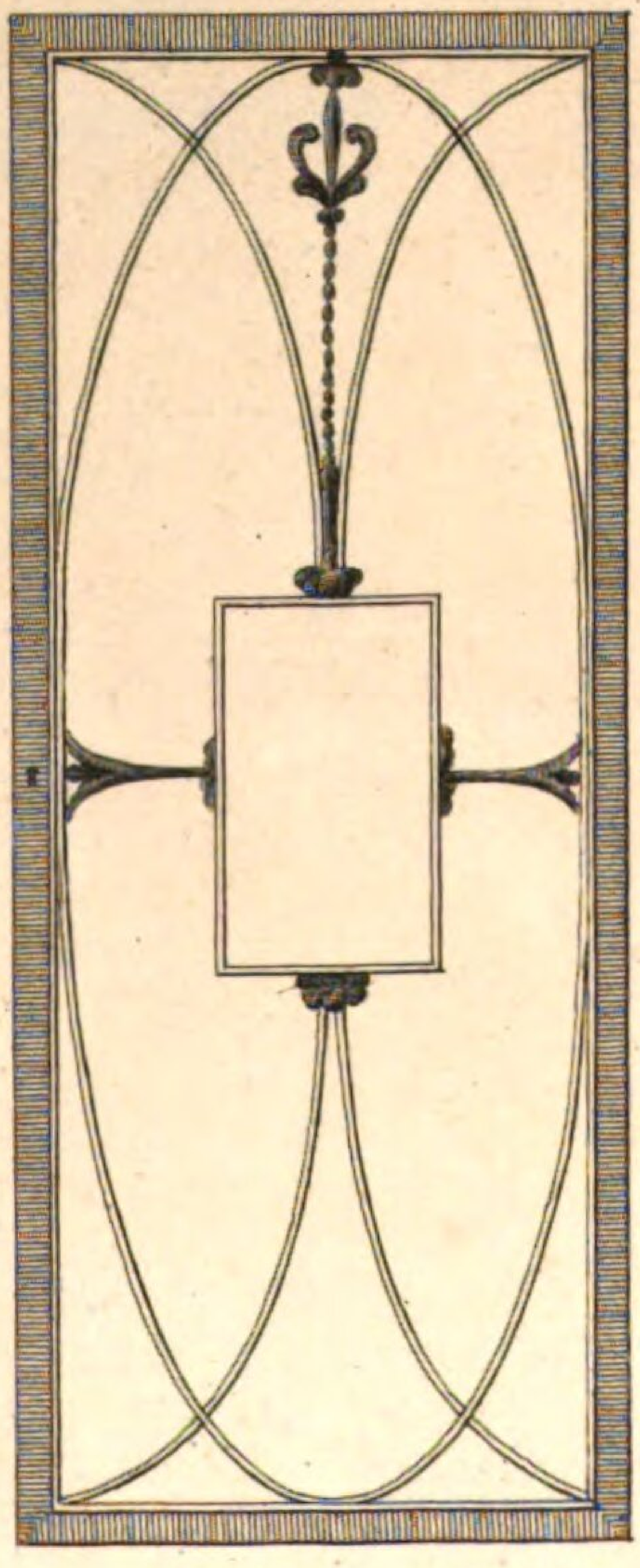
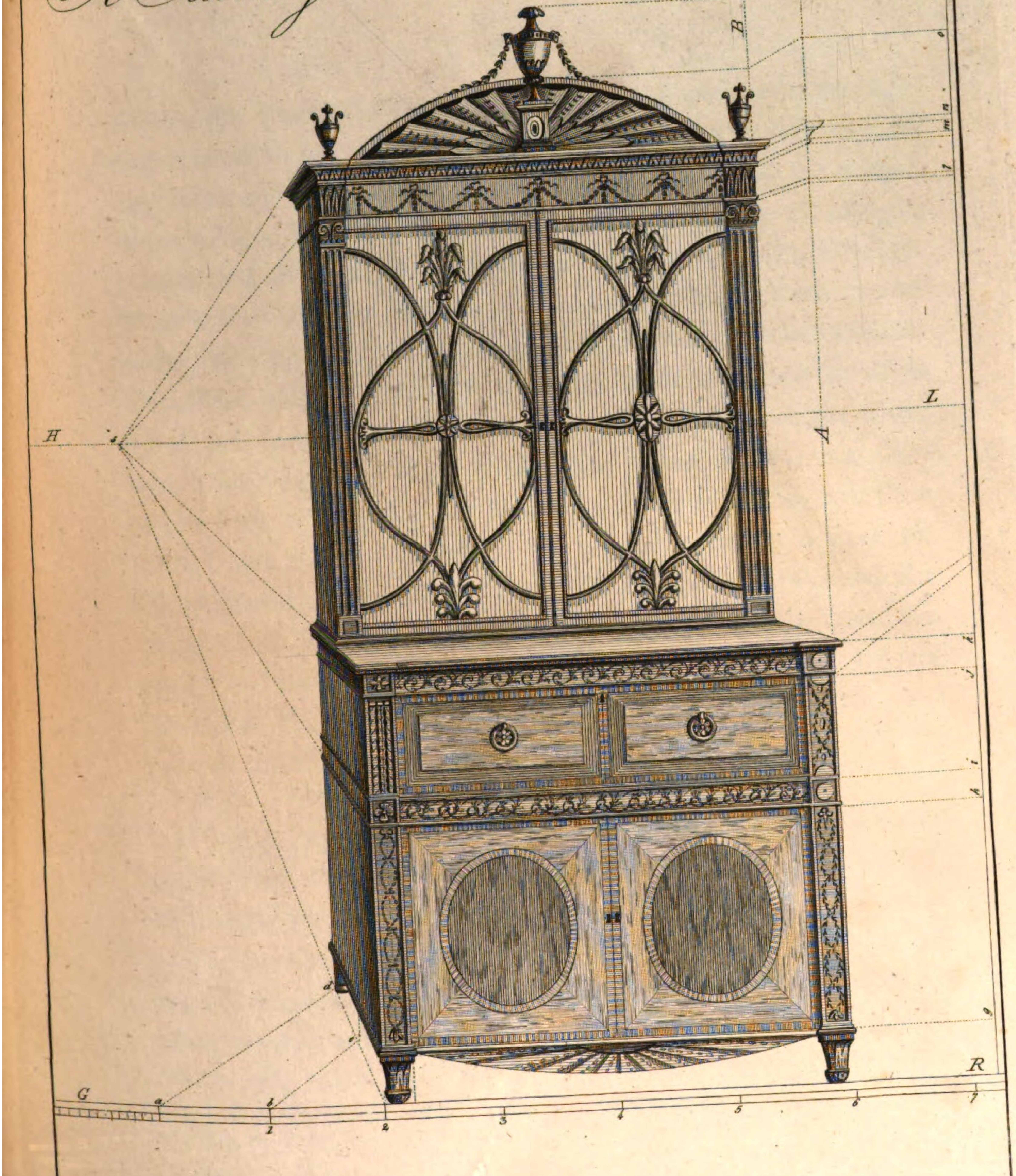


T. Sheraton del.

Barlow ſculp.

Publiſh'd as the Act directs by T. Sheraton, May 3, 1792.

A Secretary and Bookcase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T. Sheraton Del.

I. Barlow sculp.

Publiſhed as the Act directs, by T Sheraton Dec.r 24th 1791.

takes eight quarter ovals, it will require the veneer to be inch and quarter broad, allowing for the thickneſs of a ſaſh ſaw to cut them off with. Veneers of this breadth may, by proper management, be glued quite cloſe; and if the veneer be ſtraight baited, and all of one kind, no joint will appear in the aſtragal. Two half ovals thus glued up, will make aſtragals for a pair of doors, which, after they are taken out of the cauls and cleaned off a little, may be glued one upon the other, and then glued on a board, to hold them faſt for working the aſtragals on the edge; which may eaſily be done, by forming a neat aſtragal in a piece of ſoft ſteel, and fixing it in a notched piece of wood, and then work it as a gage; but before you work it, run on a gage for the thickneſs of the aſtragal; and after you have worked the aſtragal, cut it off with a ſaſh ſaw, by turning the board on which the ſweep-pieces are glued on an edge; then having ſawn one aſtragal off, plane the edge of your ſtuff again, and proceed as before.

For gluing up the rabbet part, it muſt be obſerved, that a piece of dry veneer, equal to the thickneſs of the rabbet, muſt be forced tight into the caul; and then proceed as before in gluing two thickneſſes of veneer for the rabbet part, which will leave ſufficient hiding for the glaſs, on ſuppoſition that the aſtragal was glued in five.

The door being framed quite ſquare, without any moulding at the inner edge, proceed to put in the rabbet pieces. Put, firſt, an entire half oval, and ſcrew this to the inner edge of the door, and level with it; then jump up the other half oval to it, and ſcrew it as before; which completes the center oval. Next, fix the ſquare part, having been before mitered round a block, and keyed together; after which, half-lap the other quarter ovals into the entire oval where they croſs each other, and into the ſquare part, liping it into the angle of the door; put in the horizontal bars for the leaves to reſt on; glue on the aſtragals, firſt on the entire oval, tying it with packthread, to keep it on; then the ſtraight one on the edge of the framing, fitting it to the oval; laſtly, miter the aſtragal on the ſquare part, and every other particular will follow of courſe.

With reſpect to the doors in Plate XXIX. all of them may be made nearly on the ſame principles, at leaſt the rabbet parts muſt; but the aſtragals in No. 1, being all of them portions of circles, ſhould be cut out of ſolid wood, and glued on a deal board and ſent to the turner's. The ſame may be ſaid of No. 5, which, in the vaſe part, may have a piece of ſilvered glaſs. The center in No. 2, is intended to have a print or painting in it. The ſweeps, in No. 6, ſhould be cut out of the ſolid, and worked by a tool. As to fixing any part of the ornaments introduced in theſe doors; this is eaſily done, by preparing a very ſtrong gum, which will hold on glaſs almoſt as ſtrong as glue on wood.

Of the Secretary and Book-caſe. Plate XXVIII.

THE uſe of this piece is to hold books in the upper part, and in the lower it contains a writing-drawer and clothes-preſs ſhelves. The deſign is intended to be executed in ſatin-wood, and the ornaments japanned. It may, however, be done in mahogany; and in place of the ornaments in the friezes, flutes may be ſubſtituted. The pediment is ſimply a ſegment of a circle, and it may be cut in the form of a fan, with leaves in the center. The vaſes may be omitted to reduce the work; but if they are introduced, the pedeſtal on which the center vaſe reſts is merely a piece of thin wood, with a necking and baſe moulding mitered round, and planted on the pediment. The pilaſters on the book-caſe doors are planted on the frame, and the door hinged as uſual. The top of the pilaſters are made to imitate the Ionic capital.

Of the Perſpective Lines.

GR is the ground line, and HL the horizontal line, or height of the eye. Lay on the original heights of the book-

caſe,

caſe, as at *g*, *h*, *i*, *j*, *k*, &c. and draw a perpendicular line at the angle of the piece, as at A; to which direct parallel lines as ſhewn. On the ground line lay *a*, or two feet, for the breadth of the end; and from *b a* direct lines to the diſtance, which is here out of the plate, cutting the viſuals at *d e*; from *e* raiſe a perpendicular, which will determine the front of the book-caſe, provided it be only a foot deep. The perpendicular B is neceſſary, in order to find the perſpective heights of the book-caſe, as ſhewn in the figure.

Of the Library Table. Plate XXX.

THIS piece is intended for a gentleman to write on, or to ſtand or ſit to read at, having deſk-drawers at each end, and is generally employed in ſtudies or library-rooms. It has already been executed for the Duke of York, excepting the deſk-drawers, which are here added as an improvement.

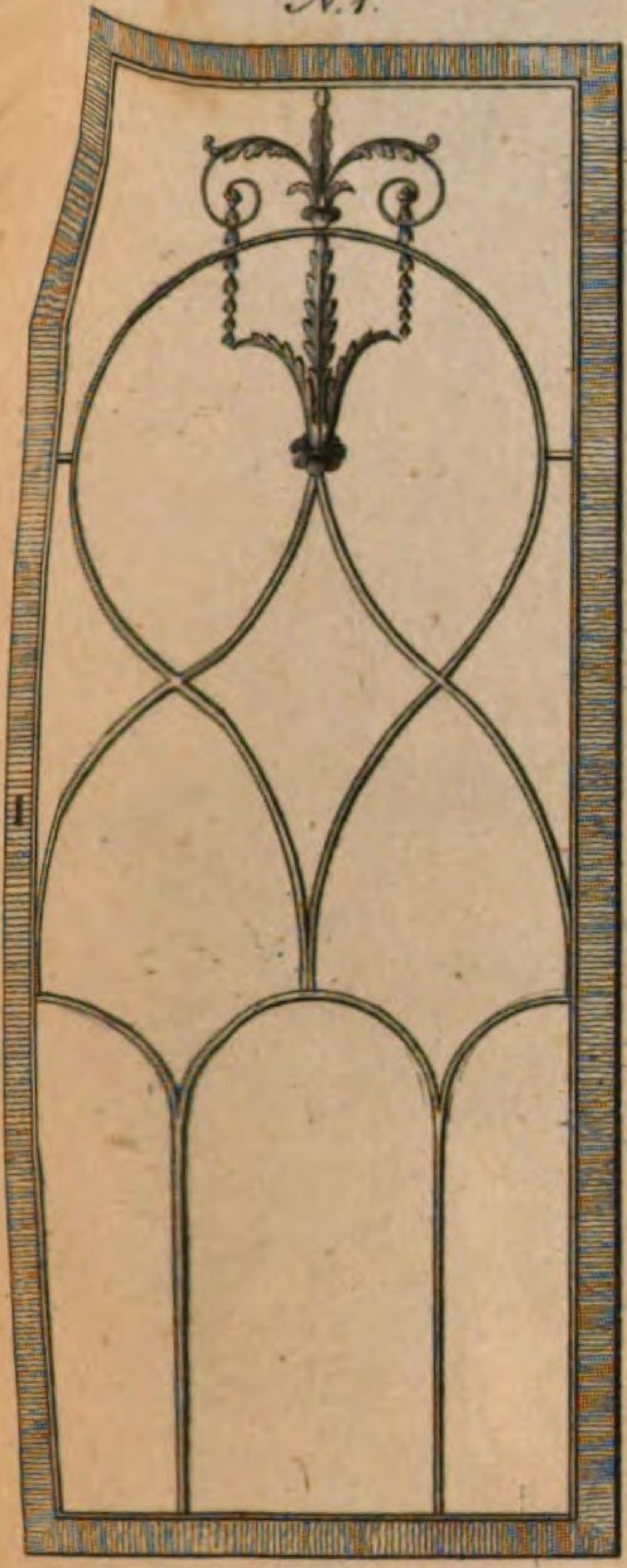
The ſtyle of finiſhing it ought to be in the medium of that which may be termed plain or grand, as neither ſuits their ſituation. Mahogany is the moſt ſuitable wood, and the ornaments ſhould be carved or inlaid, what little there is; japanned ornaments are not ſuitable, as theſe tables frequently meet with a little harſh uſage.

The

Doors for Bookcases

Plate 29

N°.1.



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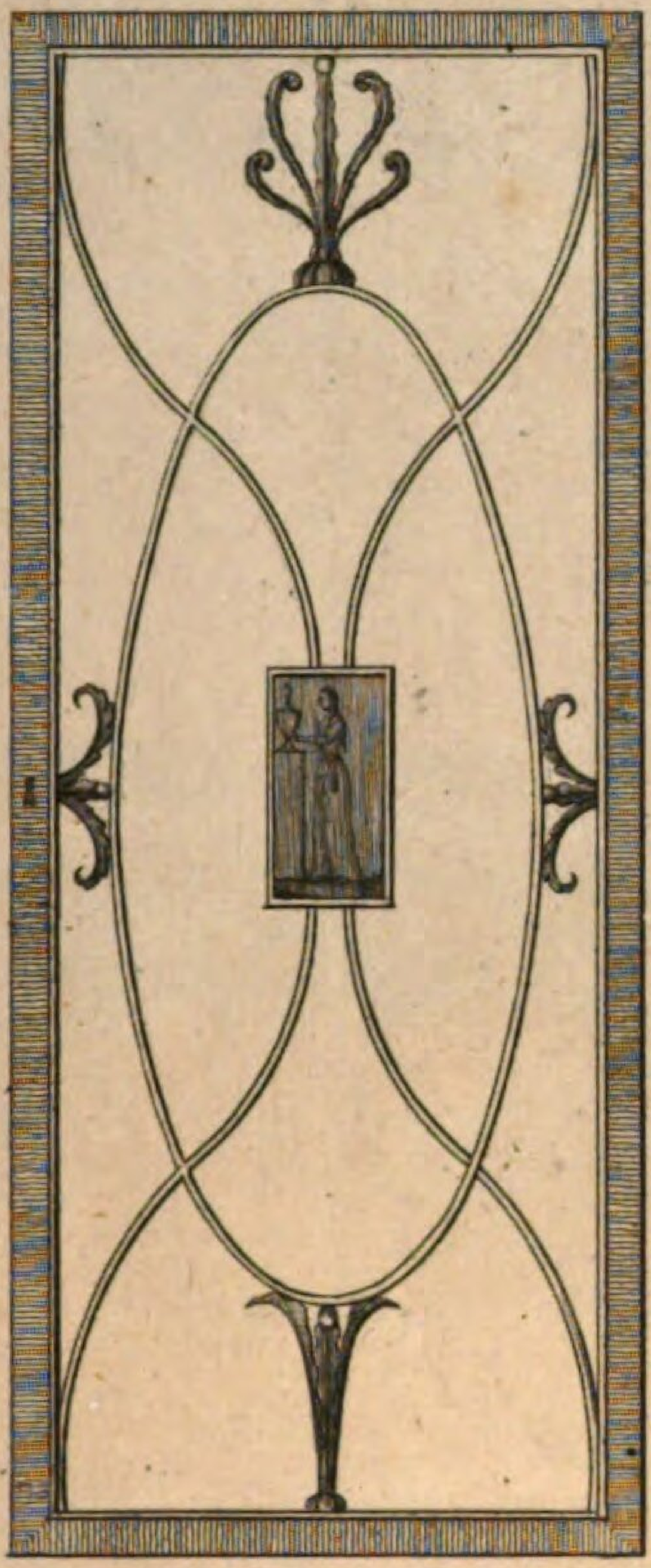

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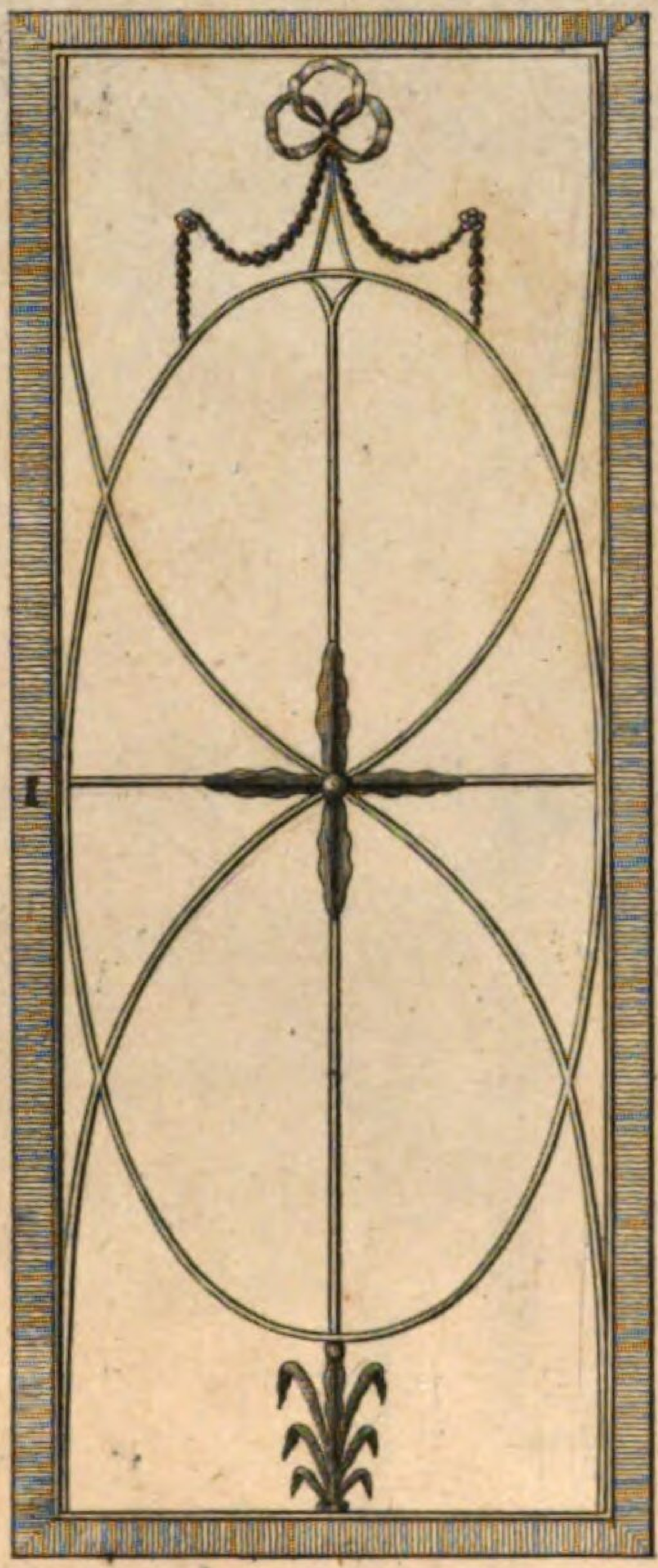

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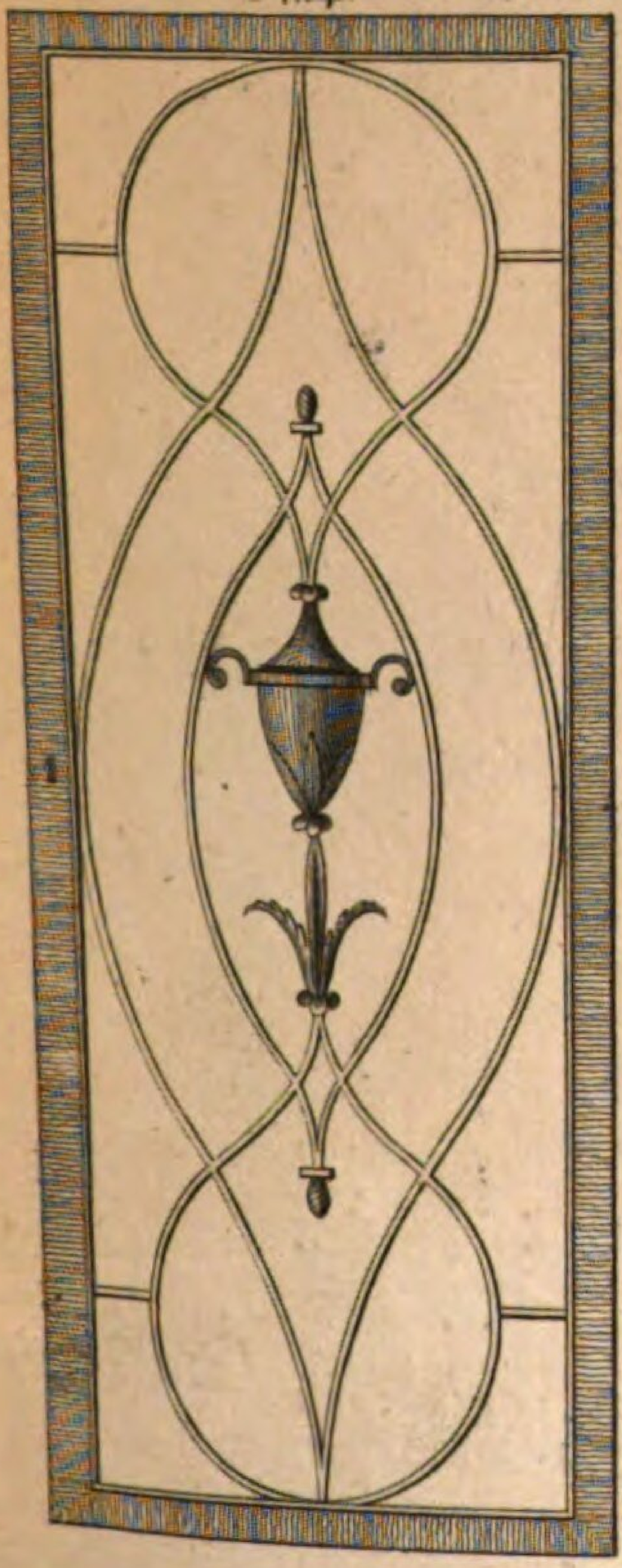

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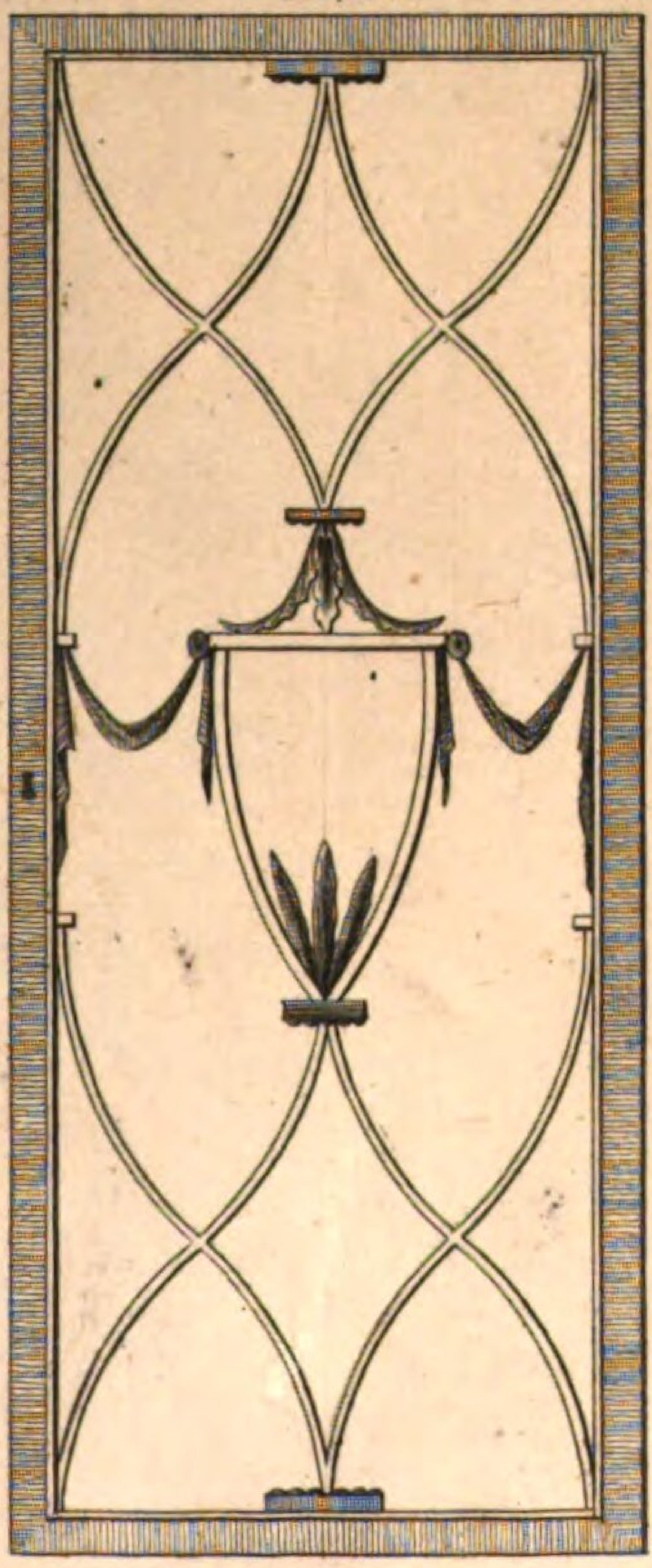

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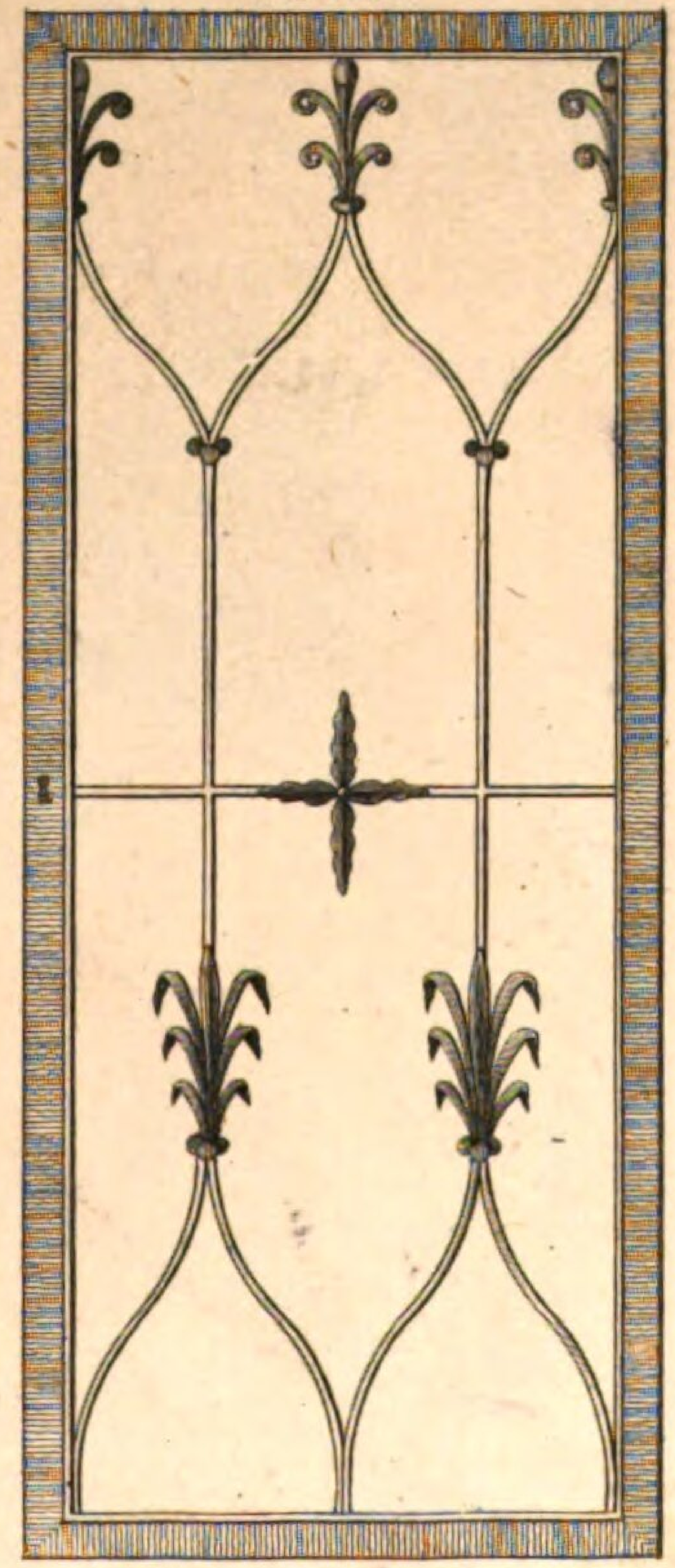

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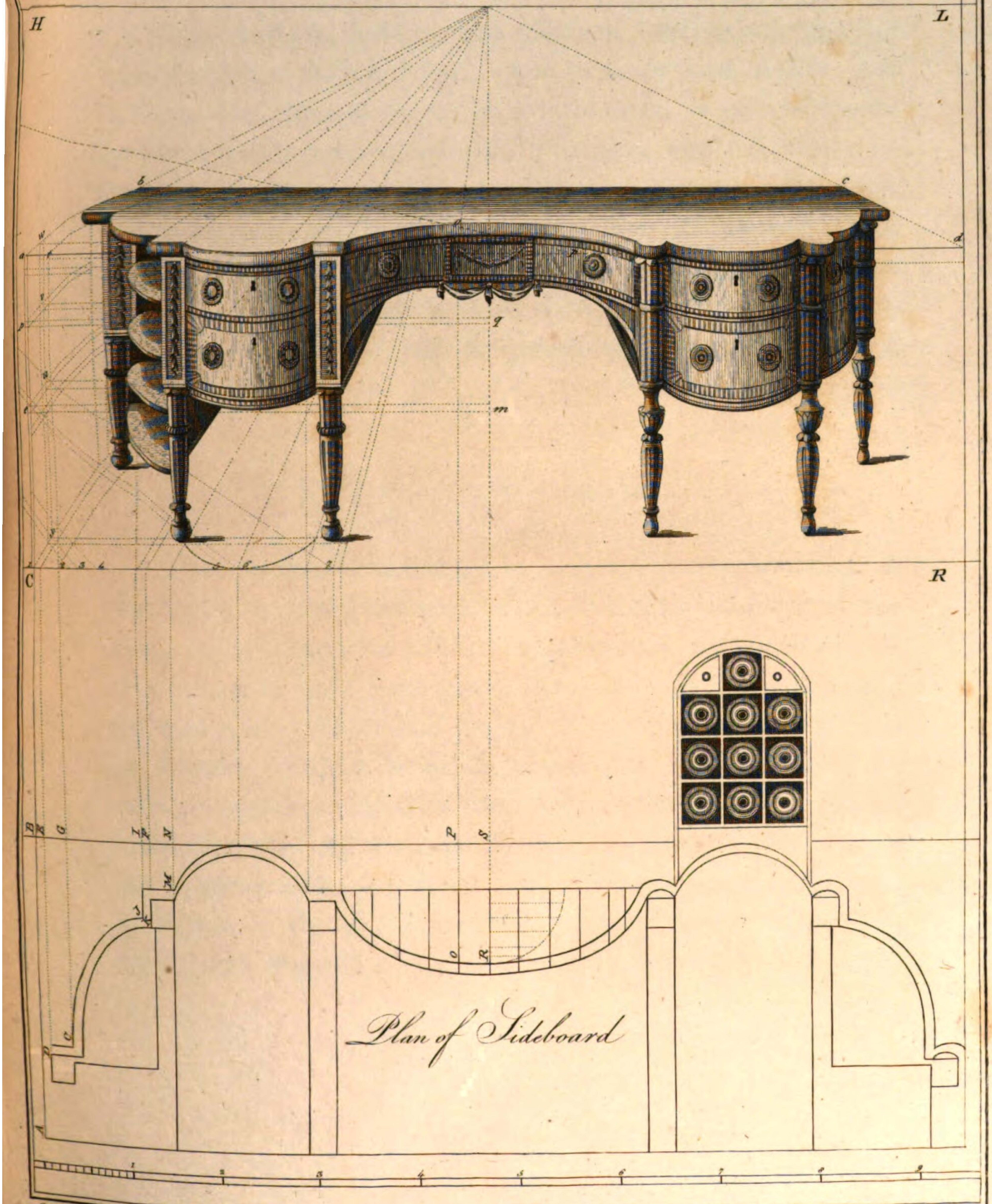
A Sideboard Table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Plan of Sideboard
1 2 3 4 5 6 7 8 9

T. Sheraton delin.

Barlow ſculp.

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The ſtrength, ſolidity, and effect of braſs mouldings are very ſuitable to ſuch a deſign, when expence is no object. For inſtance, the pilaſters might be a little ſunk, or pannelled out, and braſs beads mitered round in a margin, and ſolid flutes of the ſame metal let in. The aſtragal which ſeparates the upper and lower parts might be of braſs; and likewiſe the edge of the top, together with the patera in the upper pannel, as ſhewn on the left hand. The top is lined with leather or green cloth, and the whole reſts and is moved on caſtors hid by the plinth.

Of the manufacturing Part.

THE top ſhould be framed in inch and quarter wainſcot, in the figure of a long hexagon, which beſt ſuits the ſhape of the oval. The pannels, which are tongued in, ſhould be of at leaſt three quarters hard mahogany, about nine inches ſquare, and the ſtiles three and an half broad. The top being thus framed of very dry wood, it ſhould be planed over, and ſtand for ſome time at a moderate diſtance from a fire, after which it may be glued together, and when hardened it ought to be planed over again, and remain in that ſtate till the lower part is finiſhed. If theſe methods are not purſued, the pannels will ſhrink, and their joints will draw down the leather or cloth, ſo that the ſigure of the framed top will appear, eſpecially when it is lined with leather.

Next, it muſt be conſidered how to glue on the mahogany on the framing, ſo as to make the ſurbaſe moulding appear of ſolid wood. Firſt, plough the four ſhort ſides of the hexagon, and then tongue in ſuitable mahogany lengthways, meeting in a ſtraight joint in the center of the top; and, laſtly, after the tonguing is dry, glue in ſtraight joints pieces on the two long ſides of the hexagon, and when dry, the top will be prepared for cutting to its elliptic ſhape.

The manner of framing the upper and lower parts of the carcaſe muſt be learned from the plan.

The upper part, framed in an entire oval, contains the deſk-drawers; and, if thought neceſſary, two ſhort ones may be obtained over the ſide niches.

The cupboard part is framed in two, each of which has a niche at the end, and one-third of the ſide niches; for the niches are all of them divided into three pannels, and the middle pannels of the ſide ones ſerve as doors, by which an open paſſage is gained through the table. There are four cupboards in the whole, divided in the manner ſpecified by the dotted lines in the plan, one or two of which may be fitted up in a neſt of ſmall drawers and letter-holes.

The plinth is framed entire of itſelf, and the baſe-moulding ſtands up a little to receive the whole and hide the joint.

In putting on the baſe-moulding there are two or three methods which I would offer as the beſt I know of. The frame being made ſo thick as to take the projection of the baſe, it muſt then be rabbeted out of the ſolid to receive it. This being done, proceed to glue the baſe in three or four thickneſſes, confining them to their place by hand-ſcrews, or other devices of that nature; but obſerve to let the baſe project further out than the deal plinth, that it may receive the mahogany veneer which is to be glued on lengthways to hide the deal.

After the whole is glued faſt to its place, the veneer on the plinth and the baſe muſt be cleaned off level with each other. The convex parts of the baſe-moulding may be worked with hollows and rounds; and after theſe are finiſhed, the niches ſhould be worked down to them, by a tool made on purpoſe.

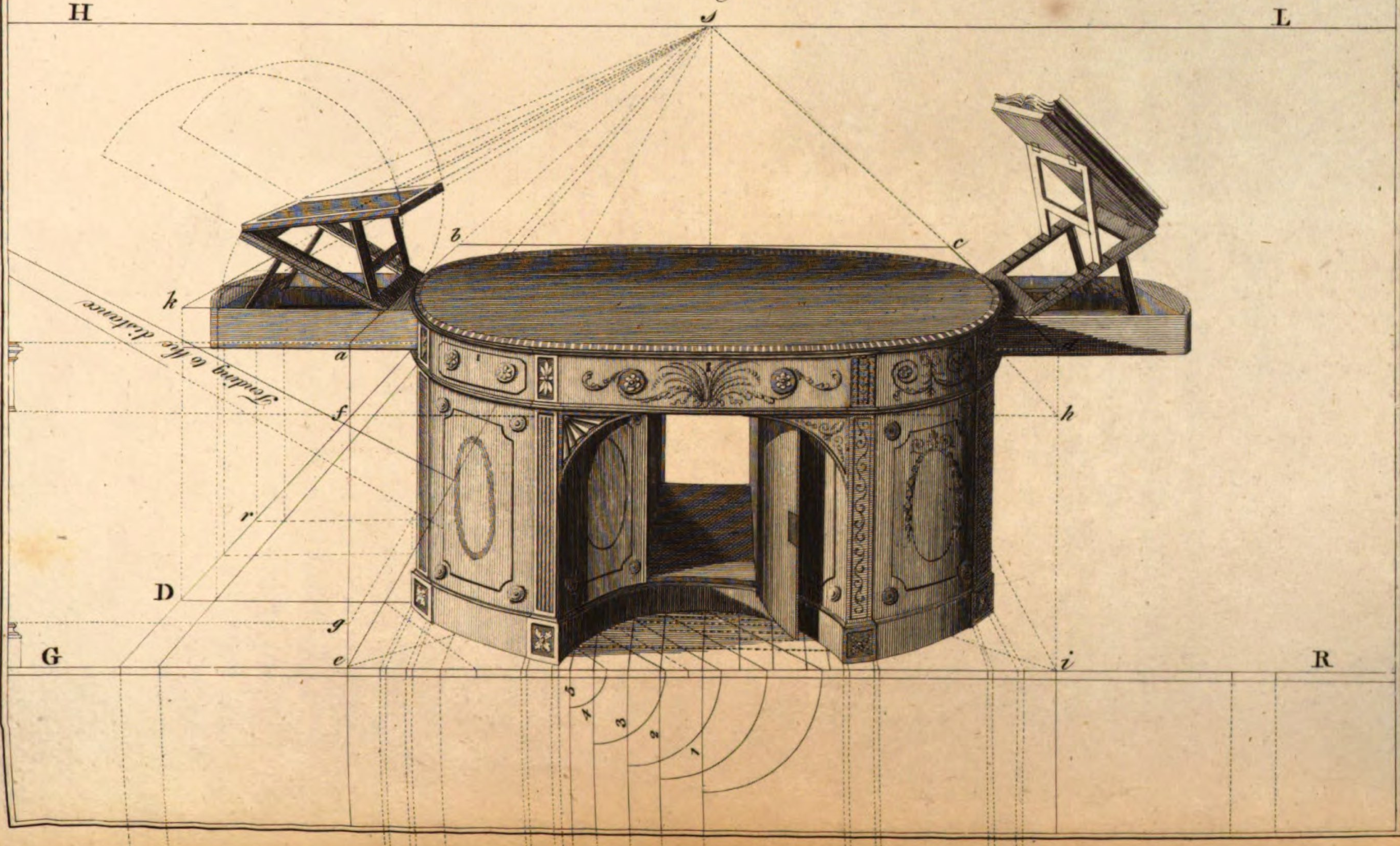
Another method of gluing the baſe-moulding is as follows: —Prepare the inch deal, and make cauls to fit the end and ſide niches of the plinth; after which take ſtraight baited threeeights Spaniſh wood, and work the hollow part of the baſe ſeparate from the torus; then, from quarter ſtuff of the ſame kind, cut off ſlips for the torus; heat the caul well, and both wet and heat the ſlips, which will then eaſily bend. When the hollow part is well tempered, and alſo the torus, begin at one end, and by a thin chip run glue in between them; and as you go on drive in nails about every inch, having between the nails and the moulding a thin ſlip of wainſcot well heated. Obſerve to let the moulding paſs beyond the caul at each end, that a pack-ſtring may be tied to keep it to its place when it is taken out. The torus may then be worked before it is glued on the plinth.

A third method is, to make the plinth itſelf the caul, and firſt work the hollows, and ſoak them in water a whole night. Next morning take a hand-iron and heat it well, and over the curved ſide of which bend the hollow as near as may be to the ſweep. Having already a ſtop ſcrewed on the plinth, jump one end of the moulding to it, and glue as you go on; at the ſame time fixing ſmall hand-ſcrews to draw it to, or brads may be put through the ſquare part to aſſiſt in this buſineſs, if neceſſary, for theſe will be covered by the torus. After the hollow is ſufficiently dry, the torus being worked off and well ſoaked, and bent round the iron as above, it will glue to the hollow without the ſmalleſt difficulty, by firſt jumping it againſt the

ſtop

Plate 30.

A Library Table.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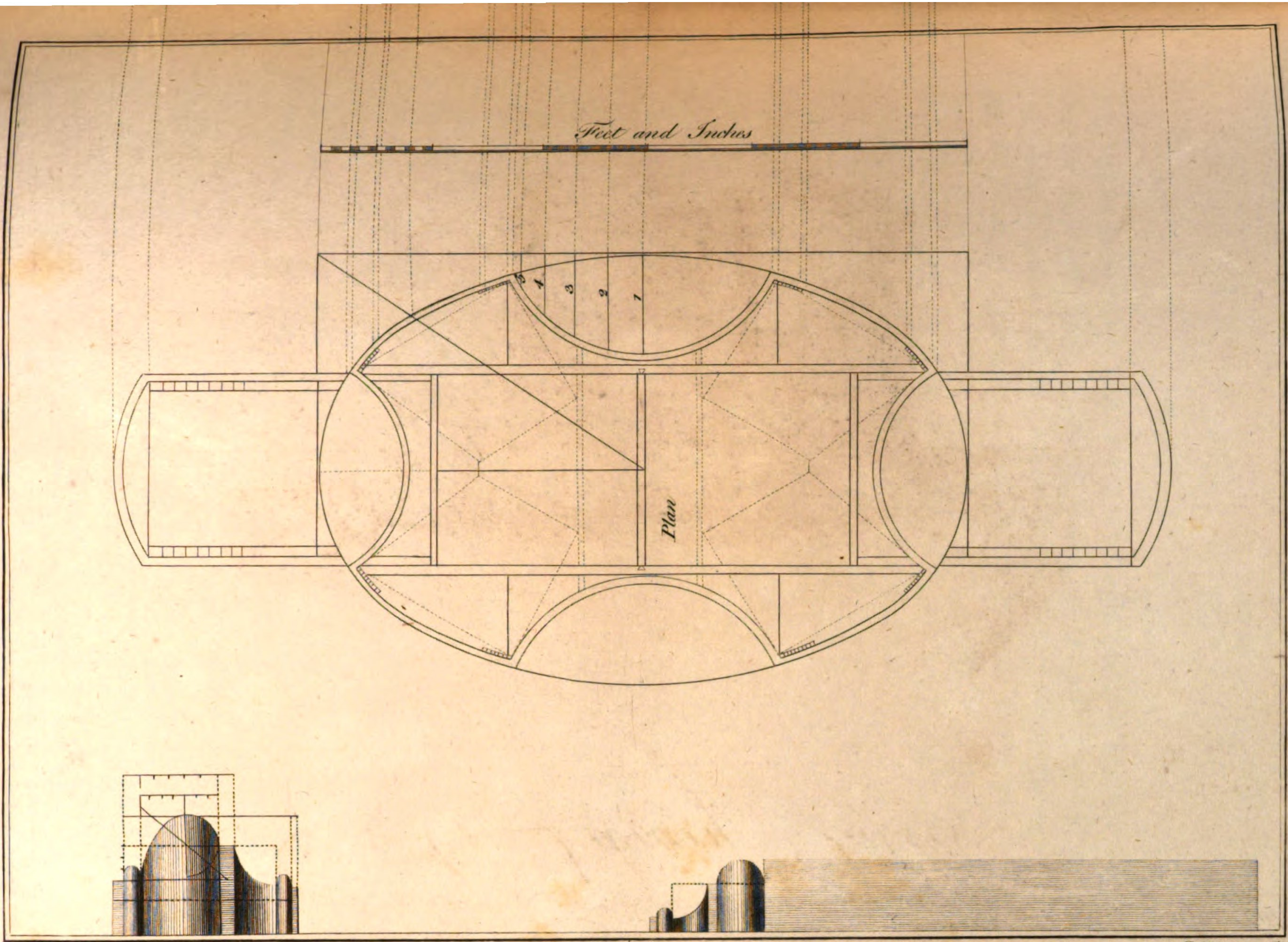
Tending to the distance


Feet and Inches
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5
Plan

T. Sheraton del.

G. Terry sculp.

Publiſh'd as the Act directs Augt 27. 1791.

ſtop before mentioned; and after it is brought pretty near, take another ſtop and ſcrew it againſt the end of the torus, which will draw it down without further trouble. Theſe two methods are founded on experiment; for, at my requeſt, it was performed by ſome cabinet-makers to my full ſatisfaction; therefore, ſhould either of theſe methods fail in the hands of any, it muſt be owing to ſome defect in the management.

Of the Perſpective Lines.

DRAW firſt a plan of the whole, and make GR the ground line, and HL the horizon. From the plan draw perpendicular lines from every part to GR, as ſhewn in the Plate; make *s* the center, and lay on the diſtance, which is here out of the plate. From each perpendicular line drawn to GR draw lines to *s*; then repreſent a parallelogram both at top and bottom, in which the ellipſis may be inſcribed; and draw the diagonal correſponding with that ſhewn in the plan, which will cut the viſual drawn from the ſaid diagonal in the plan, finding a point to guide the ellipſis. For other particulars relative to the repreſentation of an ellipſis, ſee page 294, and Plate XXI; for the repreſentation of the niche, ſee page 295; and for the deſk-drawer, ſee page 231, Prob. 4.

Of the Kidney Library Table. Plate LVIII.

THIS piece is termed a kidney-table, on account of its reſemblance to that inteſtine part of animals ſo called. Its uſe, however, is the ſame as that already deſcribed.

The drawers which appear in the deſign are all real, and are ſtrung and croſs-banded, with the grain of the mahogany laid up and down. The pilaſters are pannelled or croſs-banded, and the feet below turned. The view of it below ſhews the ends pannelled, and the back may be ſo too, or it may be plain.

With reſpect to the manufacturing part, I need not ſay any thing after what has been ſaid on the other, except to explain the reading deſk which ſlides out, as ſhewn below. Obſerve, B is the profile of the frame which ſlides out, in the edge of which there is a groove ſhewn by the black ſtroke, and a tongue is put into the edge of the well part to ſuit it. F is the deſk part which riſes by a horſe; and A is a part of that, which riſes at the ſame time to ſtop the book; *b* is a tumbler-hinge let in fluſh with the top, and hid by the cloth or leather; *c* is a common but-hinge let in the edge of F, and upon the frame B; ſo that when F falls to B, A does alſo. The length of the table is four feet, its width two, and its height thirty-two inches.

Of the Sofa Bed. Plate XXXI.

THE frames of theſe beds are ſometimes painted in ornaments to ſuit the furniture. But when the furniture is of rich ſilk, they are done in white and gold, and the ornaments carved. The tablets may have each a feſtoon of flowers or foliage, and the cornice cut out in leaves and gilt has a good effect. The drapery under the cornice is of the French kind; it is fringed all round, and laps on to each other like unto waves. The valance ſerves as a ground, and is alſo fringed. The roſes which tuck up the curtains are formed by ſilk cord, &c. on the wall, to ſuit the hangings; and obſerve, that the center roſe contains a braſs hook and ſocket, which will unhook, ſo that the curtains will come forward and entirely encloſe the whole bed.

The ſofa part is ſometimes made without any back, in the manner of a couch. It muſt alſo be obſerved, that the beſt kinds of theſe beds have behind what the upholſterers call a fluting, which is done by a ſlight frame of wood faſtened to the wall, on which is ſtrained, in ſtraight puckers, ſome of the ſame ſtuff of which the curtains are made.

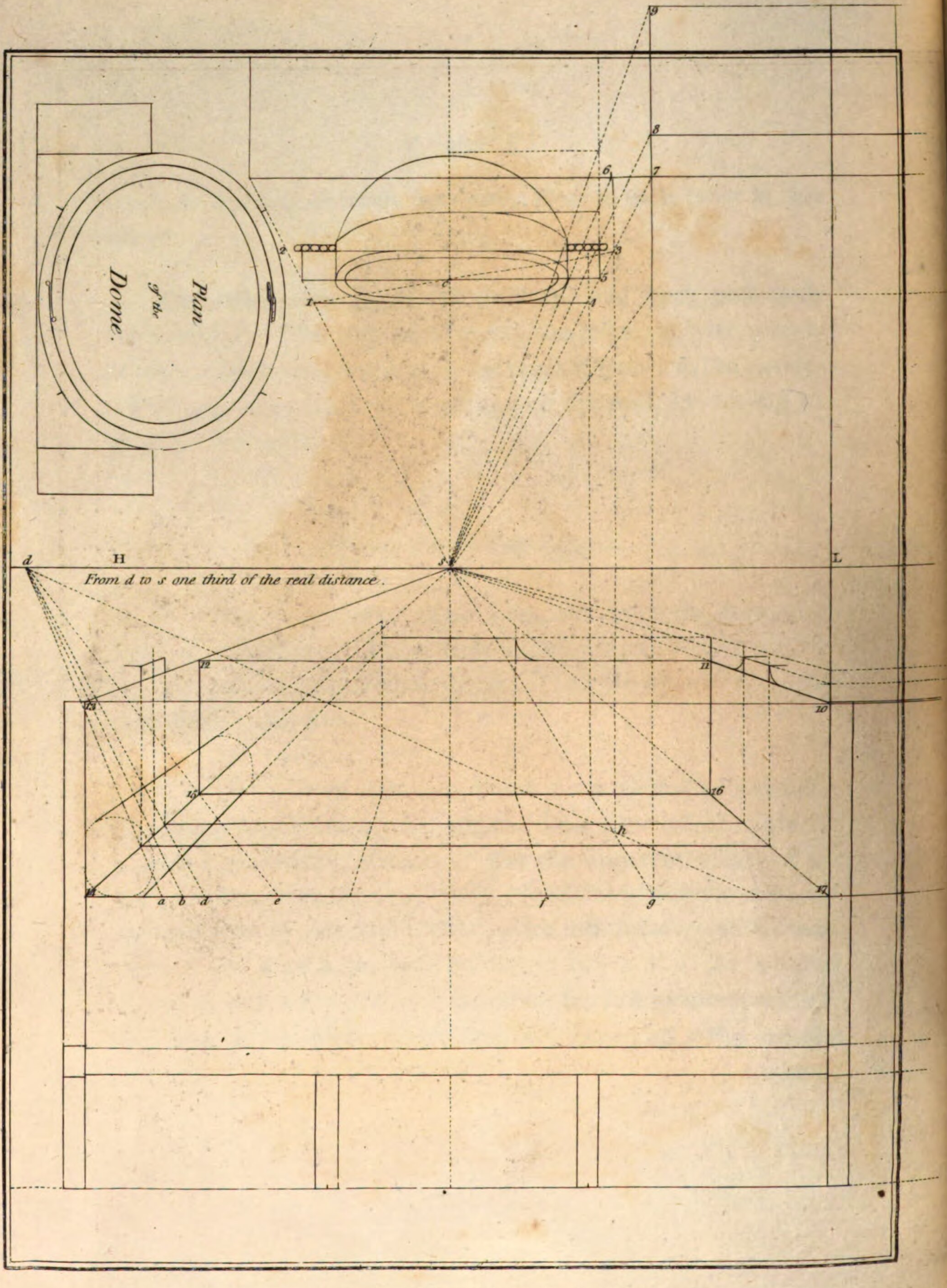
The left plate ſhews the plan of the teſter, and the manner of fixing the rods, which are made in two parts to paſs each other, ſo that the curtains may come cloſe to each other in the center.

The teſter rods ſcrew faſt in front, and hook paſt each other behind. The manner of fixing the teſter up is by an iron bracket at each end; one arm of the bracket ſcrews to the underſide of the teſter, and the other againſt the wall, by driving in plugs for that purpoſe.

Of the Perſpective Lines.

THE left plate ſhews theſe lines, and the right ſhews the ſcales of proportion. Theſe beds ſeldom exceed twelve feet in height, including the feather at top. Their length is ſeven feet, and width about five.

The perſpective lines are drawn by a contracted diſtance, being only one third of the whole. The front of the ſofa is merely a geometrical elevation. For the apparent width of it take five feet from the ſmall ſcale, which is termed one third of the real ſcale of feet and inches; place this meaſurement from 14 to *e*, and draw a line to *d*, cutting at 15; *a*, *b*, *d*, are for the tablets at each end; and at *f* is laid on the full meaſurement of the back tablet, from which lines are drawn to *s* the center,



From d to s one third of the real distance.

Plan of the Dome.
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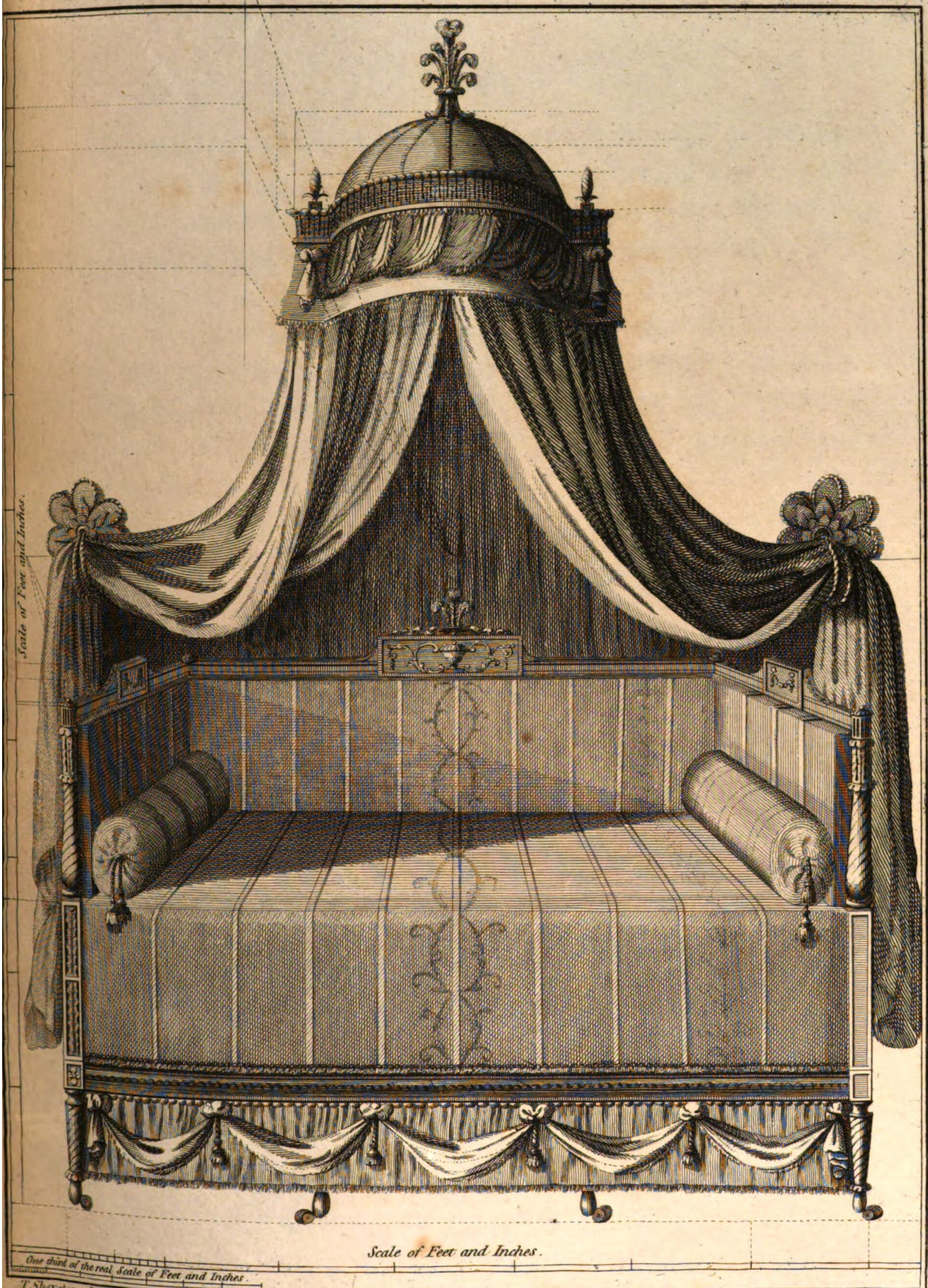
A SOFA BED.

Plate 31.


Scale of Feet and Inches.
Scale of Feet and Inches.
One third of the real Scale of Feet and Inches.

T. Sheraton delt

G. Terry. Sculpt

Pubd as the Act directs Sepr 30. 1791 by T. Sheraton.

which cuts the back of the ſofa at the line 15, 16, and determines its length. The back tablet being the higheſt, lay on the additional height from 10, and draw a line to *s*, cutting a perpendicular at 11; from which draw a parallel as ſhewn. The line drawn through *b* is to find the front of the dome, which comes forward rather ſhort of half of the breadth of the ſofa. The line 4 is the back of the dome, 5 is the center line, and 3 is its front; 7 ſhews the height of the under ſide of it, 8 of the top of the cornice, and 9 the top of the dome; the reſt muſt be underſtood by obſervation.

Of the Alcove Bed. Plate XL.

THE term alcove, in buildings, means a part of a room ſeparated off from the reſt by columns and arches correſponding, in which is placed a bed: ſo that it is not the particular form of the bed which gives riſe to this name, but the place in which it ſtands. The learned inform us, that the word alcove is from the Arabic *elcauf*, which means a cabinet or ſleeping-place. This deſign is repreſented ſtanding on a plinth, covered with carpet, and having a border round it ſuppoſed to be on the floor of the room. The ſteps are introduced to ſhew that beds of this ſort are raiſed high, and require ſomething to ſtep on before they can be got into. The ſteps are generally covered with carpet, and framed in mahogany. Both this, the ſofa, and French ſtate bed, require ſteps. The dome of this bed is fixed in the ſame manner as the other; but the roſes to which the curtains are tucked up are different. This is made of tin, and covered with the ſtuff of the bed, and unbuckles to take in the curtains behind the roſe. Upon the fluting, as before mentioned, is fixed a drapery in this, as ſhewn in the deſign; and ſometimes in the arch of the alcove a drapery is introduced.

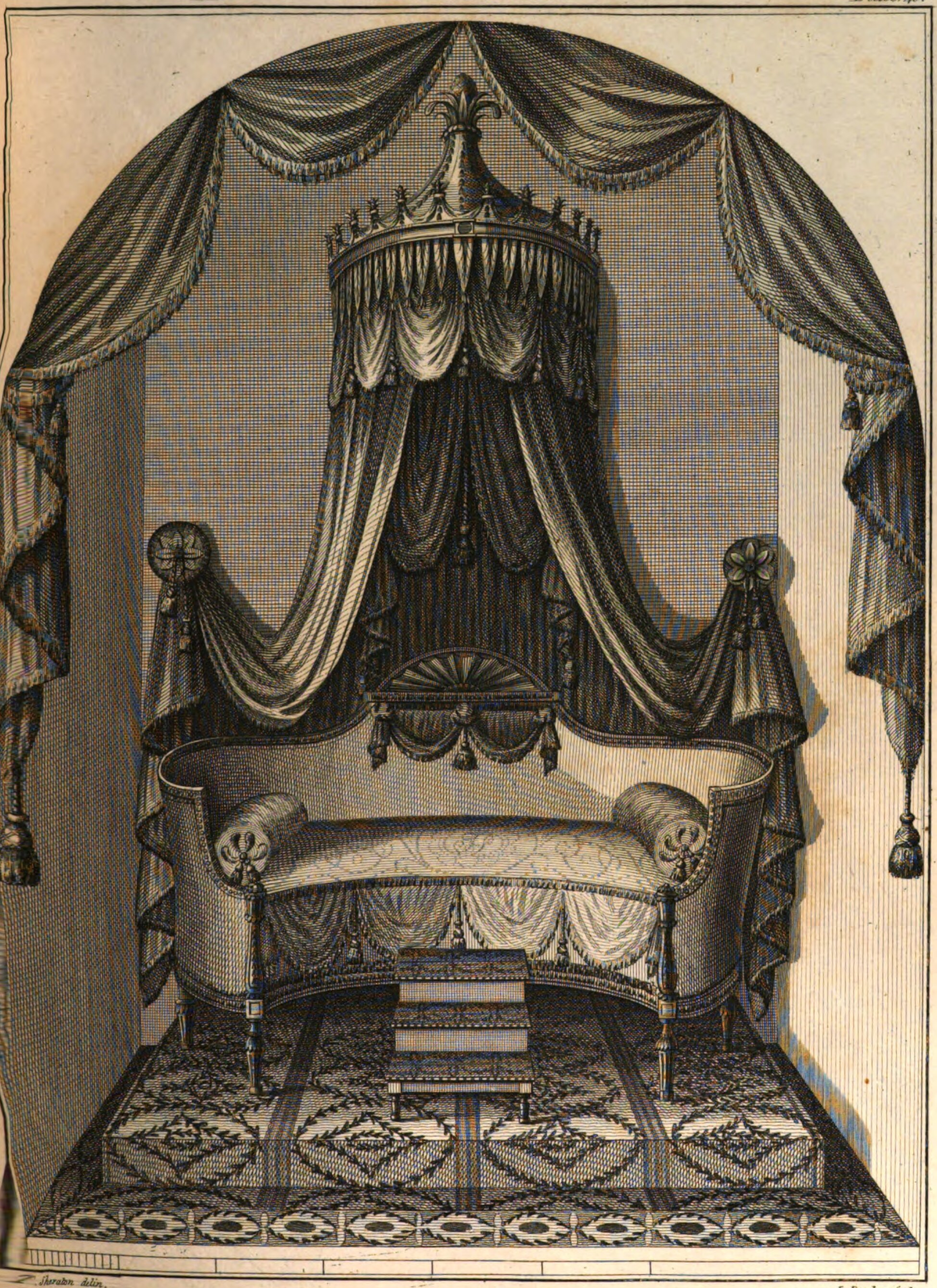
Of the Summer-Bed in two Compartments. Plate XLI.

THESE beds are intended for a nobleman or gentleman and his lady to ſleep in ſeparately in hot weather. Some beds for this purpoſe have been made entirely in one, except the bed-clothing being confined in two drawers, running on rollers, capable of being drawn out on each ſide by ſervants, in order to make them. But the preference of this deſign for the purpoſe, muſt be obvious to every one in two or three particulars.

Firſt, the paſſage up the middle, which is about twenty-two inches in width, gives room for the circulation of air, and likewiſe affords an eaſy acceſs to the ſervants when they make the beds.

ALCOVE BED.

Plate. 40.



T. Sheraton delin.

J. Barlow ſculp.

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Secondly, the paſſage gives opportunity for curtains to encloſe each compartment, if neceſſary, on account of any ſudden change of weather.

Thirdly, it makes the whole conſiderably more ornamental, uniform, and light.

The firſt idea of this bed was communicated to me by Mr. Thompſon, groom of the houſhold furniture to the Duke of York, which, I preſume, is now improved, as it appears in this deſign.

The manufacturing part may eaſily be underſtood from the deſign by any workman; I ſhall, however, point out a few particulars. The arch which ſprings from the Ionic columns ſhould be glued up in thickneſs round a caul, and an architrave put on each ſide afterwards. The arch ſhould be tenoned into the columns, with iron plates ſcrewed on, ſo that it may be taken off when the bed is required to come down. In this arch a drapery is fixed, with a taſſel in the center, and a vaſe above. The head-board is framed all in one length, and the two inner ſides of the bed tenoned into the head-rail, and ſcrewed. The teſter is made in one, in which there are two domes, one over each compartment. It may, however, be made without domes, but not with ſo good effect. In the middle of the teſter, perpendicular to the ſides of the paſſage, are fixed two rods, for the curtains above mentioned. Theſe rods are hid by valances, and between the valances is formed a pannel, by ſewing on variegated margins to ſuit the reſt of the upholſtery work. The ornamented margins, and the oval with creſts in the center of the counterpanes, may all be printed to any pattern, at a manufactory which has been lately eſtabliſhed for ſuch purpoſes.

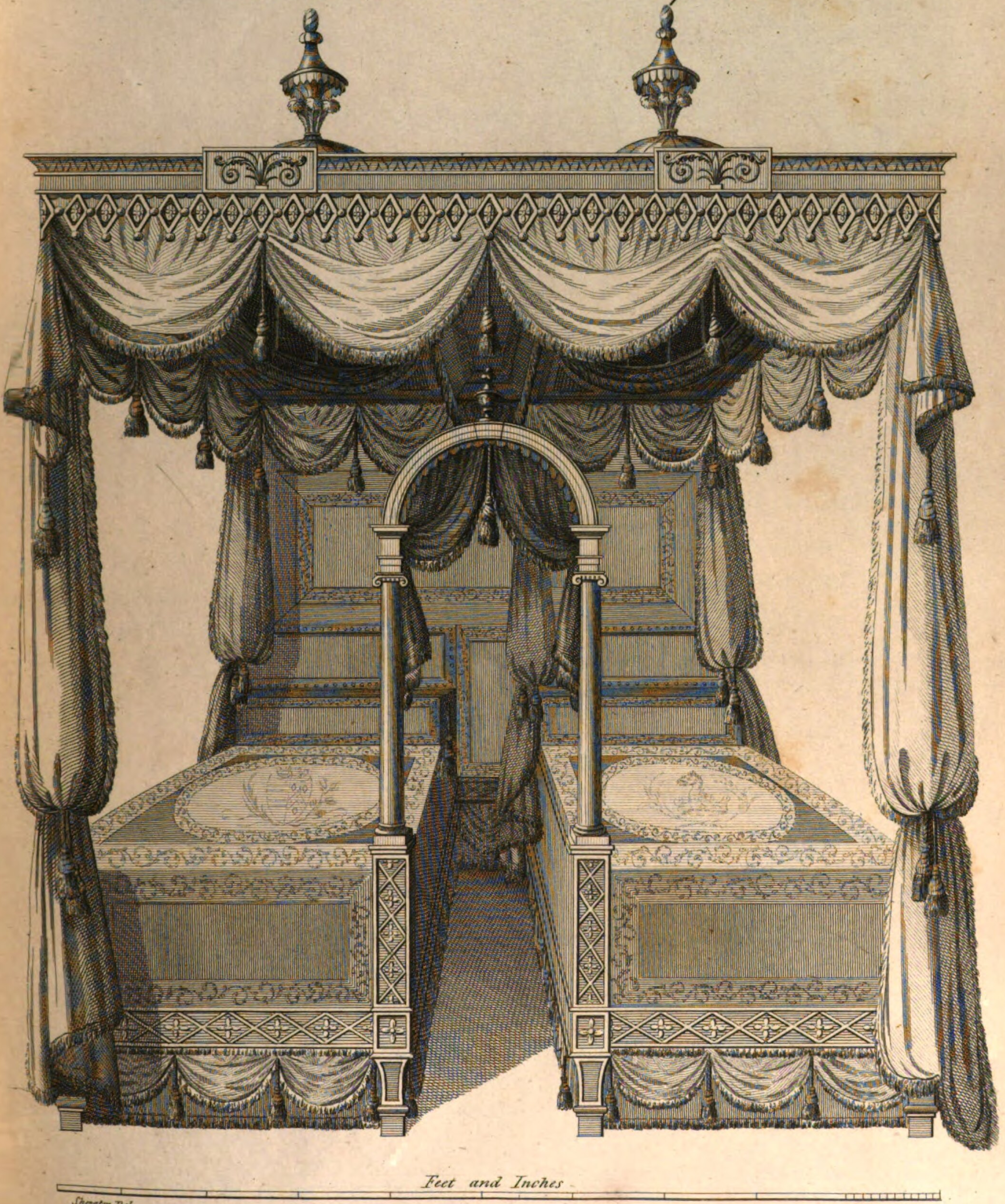
The ſcale ſhews the ſizes which applies to every part of the end of the bed, it being merely a geometrical elevation.

Of the French State-Bed. Plate XLV.

Beds of this kind have been introduced of late with great ſucceſs in England.

The ſtyle of finiſhing them, with the management of the domes, is already deſcribed in general terms, in page 113, &c. I ſhall, therefore, omit it here, and proceed to give ſome hints relative to the manufacturing part. The dome is ſupported with iron rods of about an inch diameter, curved regularly down to each pillar, where they are fixed with a ſtrong ſcrew and nut. Theſe iron rods are covered and entirely hid by a valance, which comes in a regular ſweep, and meets in a point

A Summer Bed in two Compartments.


Feet and Inches

Sheraton Del.

Barlow Sculp.

Publiſhed as the Act directs by T. Sheraton June 20th 1792

at the vaſes on the pillars, as the deſign ſhews. Behind this valance, which continues all round, the drapery is drawn up by pulleys, and tied up by a ſilken cord and taſſels at the head of the pillars. The head-boards of theſe beds are framed and ſtuffed, and covered to ſuit the hangings, and the frame is white and gold, if the pillars and cornice are. The bed-frame is ſometimes ornamented, and has drapery valances below.

Obſerve, that grooves are made in the pillars to receive the head-boards, and ſcrewed at the top, by which means the whole is kept firm, and is eaſily taken to pieces. Square bolſters are now often introduced, with margins of various colours ſtitched all round. The counterpane has alſo theſe margins; they are alſo fringed at bottom, and have ſometimes a drapery tied up in cords and taſſels on the ſide.

Of the Perſpective Lines.

THIS deſign is in an oblique ſituation, ſo termed becauſe none of its ends or ſides are paralled to the picture. I have here taken the neareſt angle of the bed for the center of the picture, from which raiſe a perpendicular as from ſeven on the ſcale line. Conſider next the height of the horizon, which ſhould be about five feet ſix, taken from the ſcale you draw the

bed

bed by. On the perpendicular line now mentioned lay on the diſtance of the picture from the horizontal line. Then determine the poſition of one ſide of the bed, by drawing a line from the angle E to V; from V draw a line to the diſtance here out of the plate, on the aforeſaid perpendicular; from the diſtance draw a line T U at right angles with this, which produced cuts the horizon, and finds the vaniſhing point for the ends of the bed; conſequently V is the vaniſhing point for the ſides of the bed. From 7 to A is ſeven feet, the length of the ſide; and from 7 to N is the width of the bed. From N A draw lines to D D, the dividing centers, or meaſuring points, found as in Problem VI. Method 2. page 237, which will cut the viſuals for the apparent length and width of the bed. A perpendicular from 5 is the center of the end of the bed; S is the original height of the dome, from which a line is directed to the right hand vaniſhing point, cutting at *d*; a line from *d* finds the center of the dome, and V the top of the pine-apple; *c a* give the height of the cornice; the diagonals 1, 3, 2, 4, find the center of the dome, by raiſing a perpendicular from their interſection. Every other thing will follow of courſe to him who has previouſly ſtudied the rules given; without which, it would be impoſſible to make every particular underſtood here.

A FRENCH STATE BED OBLIQUELY SITUATED TO THE PICTURE

Pl. 45

S
V
T
U
V
H
D
D
L
C
A
B
C
E
F
I
K
R
M
N
1
2
3
4
5
6
7
8
9
10
11
12

T. Sheraton delt

Thornthwaite sculp.

Pub. as the Act directs Feb. 20 1792 by T. Sheraton

Of the Drawing-Room Chairs. Plates XXXII, XXXIV.

These chairs are finiſhed in white and gold, or the ornaments may be japanned; but the French finiſh them in mahogany, with gilt mouldings. The figures in the tablets above the front rails are on French printed ſilk or ſatin, ſewed on to the ſtuffing, with borders round them. The ſeat and back are of the ſame kind, as is the ornamented tablet at the top of the left-hand chair. The top rail is pannelled out, and a ſmall gold bead mitered round, and the printed ſilk is paſted on. Chairs of this kind have an effect which far exceeds any conception we can have of them from an uncoloured engraving, or even of a coloured one.

The perſpective lines in the left chair may ſerve as hints; but I need not explain them, ſince I have fully done this in Plate XXIV. and XXVI.

The parlour chairs in Plate XXXIII. and XXXVI. need no explanation, as every one muſt eaſily ſee how they are to be finiſhed.

Of the Sofa. Plate XXXV.

THESE are done in white and gold, or japanned. The looſe cuſhions at the back are generally made to fill the whole length, which would have taken four; but I could not make the deſign ſo ſtriking with four, becauſe they would not have been diſtinguiſhed from the back of the ſofa by a common obſerver. Theſe cuſhions ſerve at times for bolſters, being placed againſt the arms to loll againſt. The ſeat is ſtuffed up in front about three inches high above the rail, denoted by the figure of the ſprig running longways; all above that is a ſquab, which may be taken off occaſionally. If the top rail be thought to have too much work, it can be finiſhed in a ſtraight rail, as the deſign ſhews.

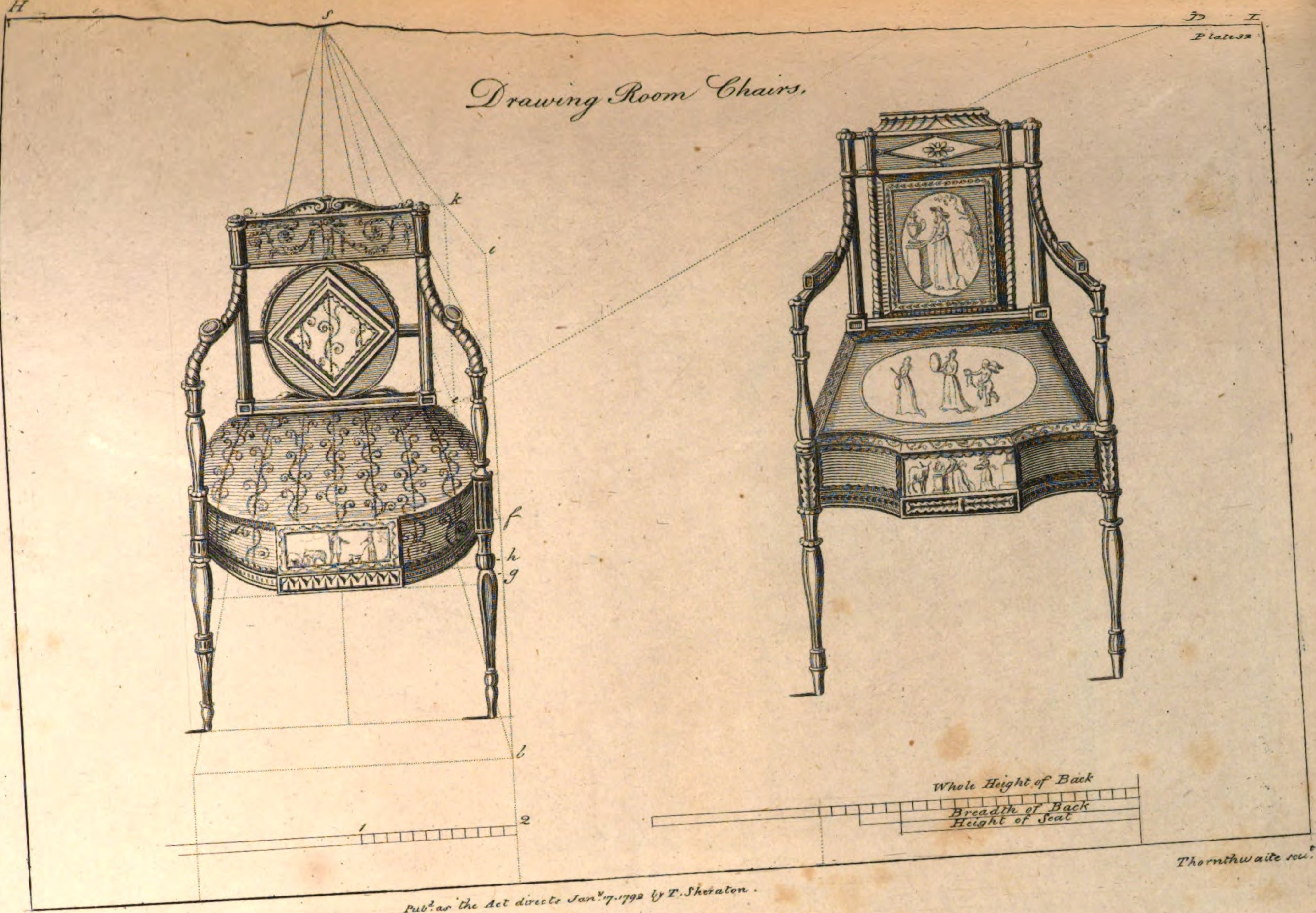
Of the Lady's Writing Table. Plate XXXVII.

THE convenience of this table is, that a lady, when writing at it, may both receive the benefit of the fire, and have her face ſcreened from its ſcorching heat.

The ſtyle of finiſhing them is neat, and rather elegant. They are frequently made of ſatin-wood, croſs-banded, japanned, and the top lined with green leather.

Plate 32

Drawing Room Chairs.

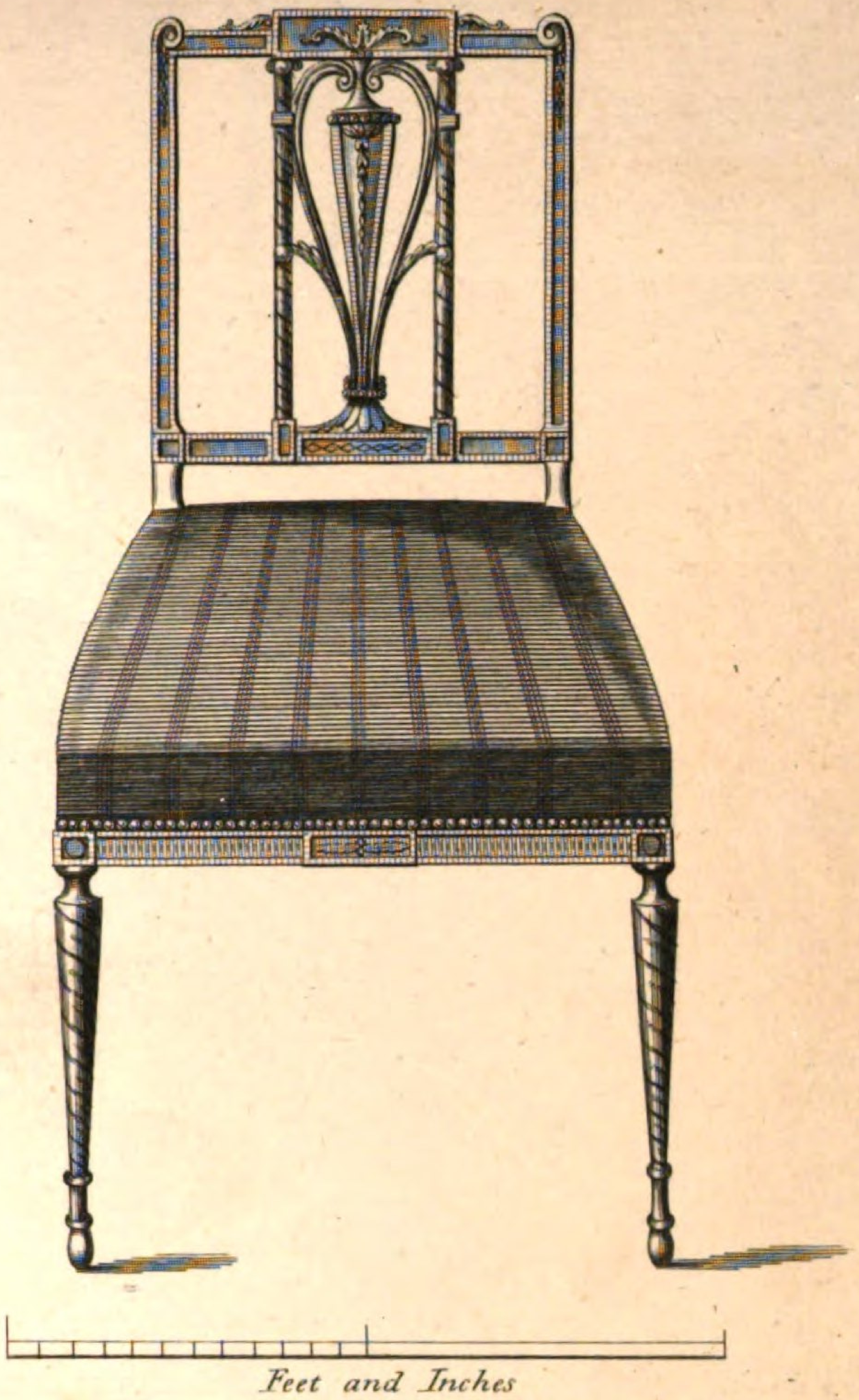

H
S
D
I
k
i
e
f
h
g
l
1
2
Whole Height of Back
Breadth of Back
Height of Seat

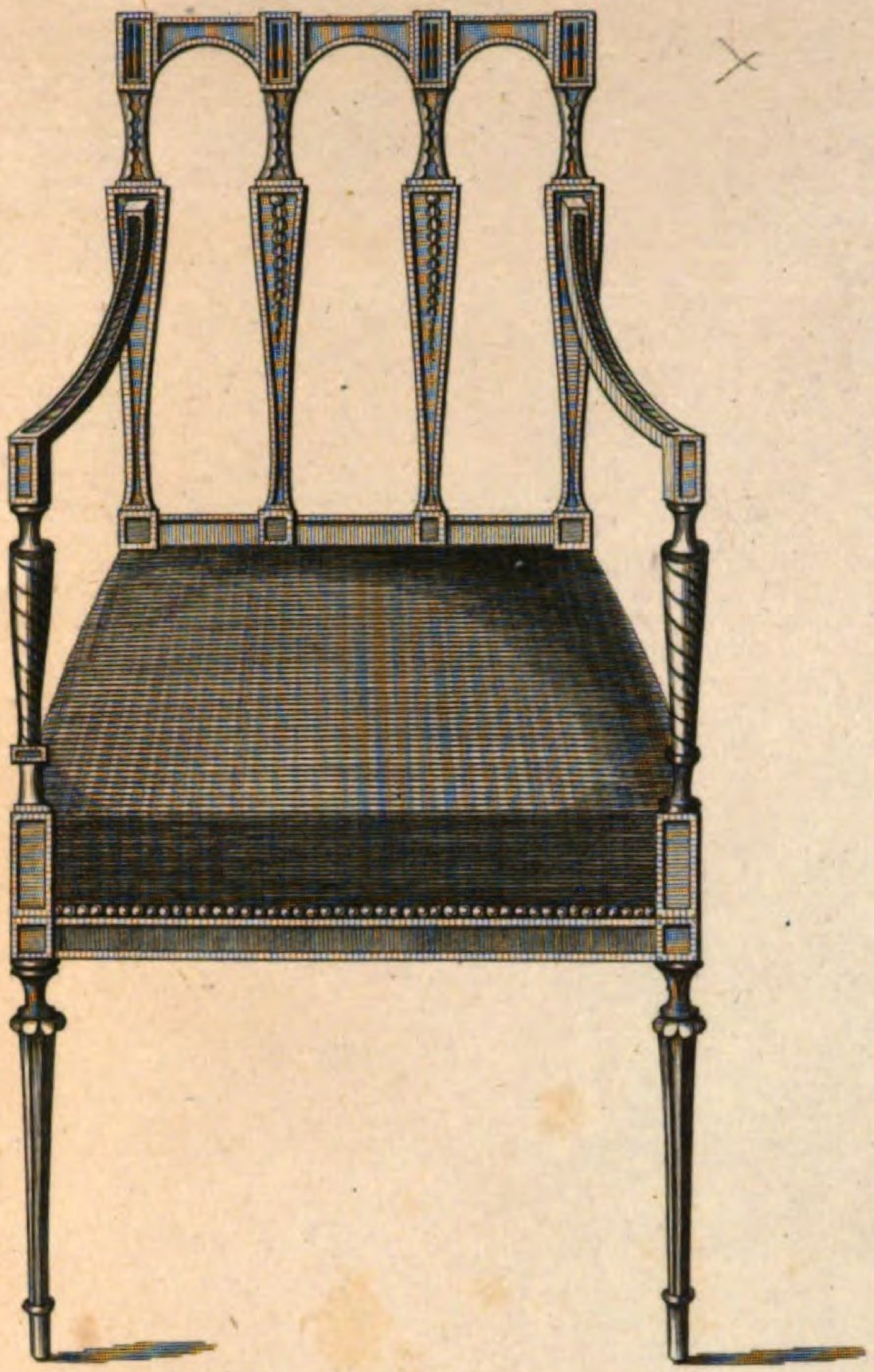
T. Sheraton delᵗ

Pubᵈ as the Act directs Janʸ 7. 1792 by T. Sheraton.

Thornthwaite scuᵗ

Parlour Chairs


Feet and Inches

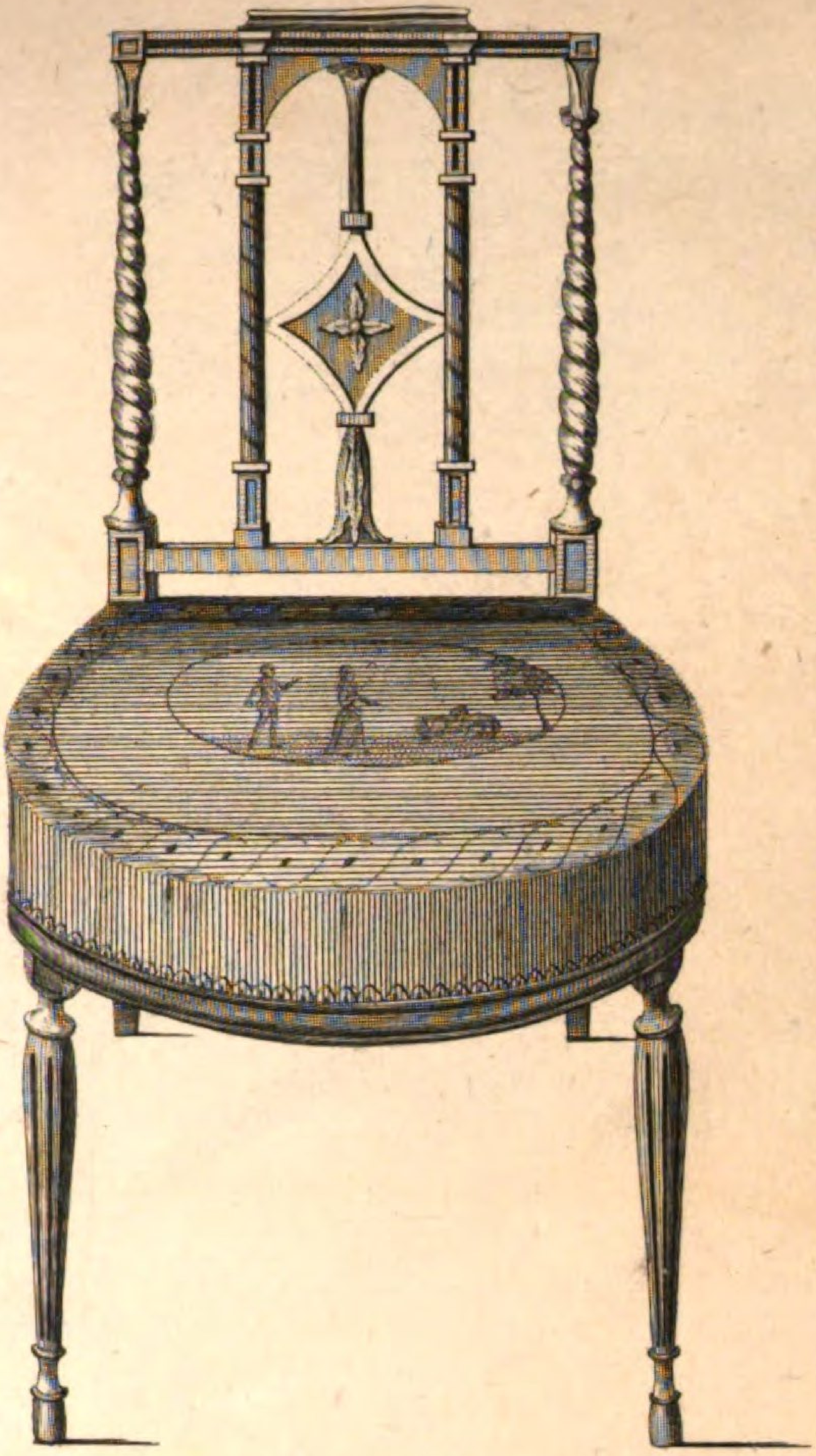


T. Sheraton Del.

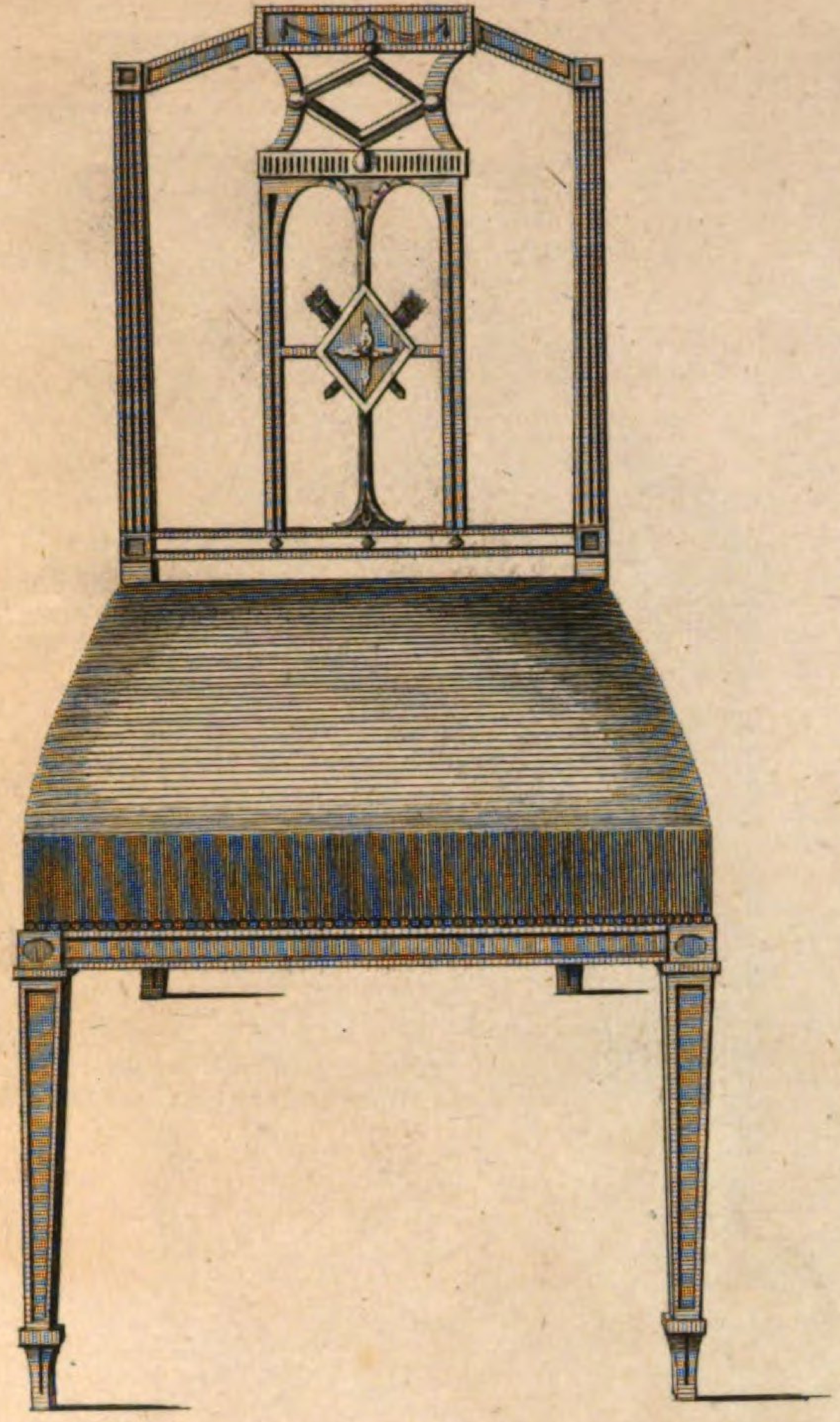
J. Barlow. Sculp.

Publiſhed as the Act directs, by T. Sheraton, September 10th 1792.

Drawing Room Chair



Parlour Chair



Feet & Inches

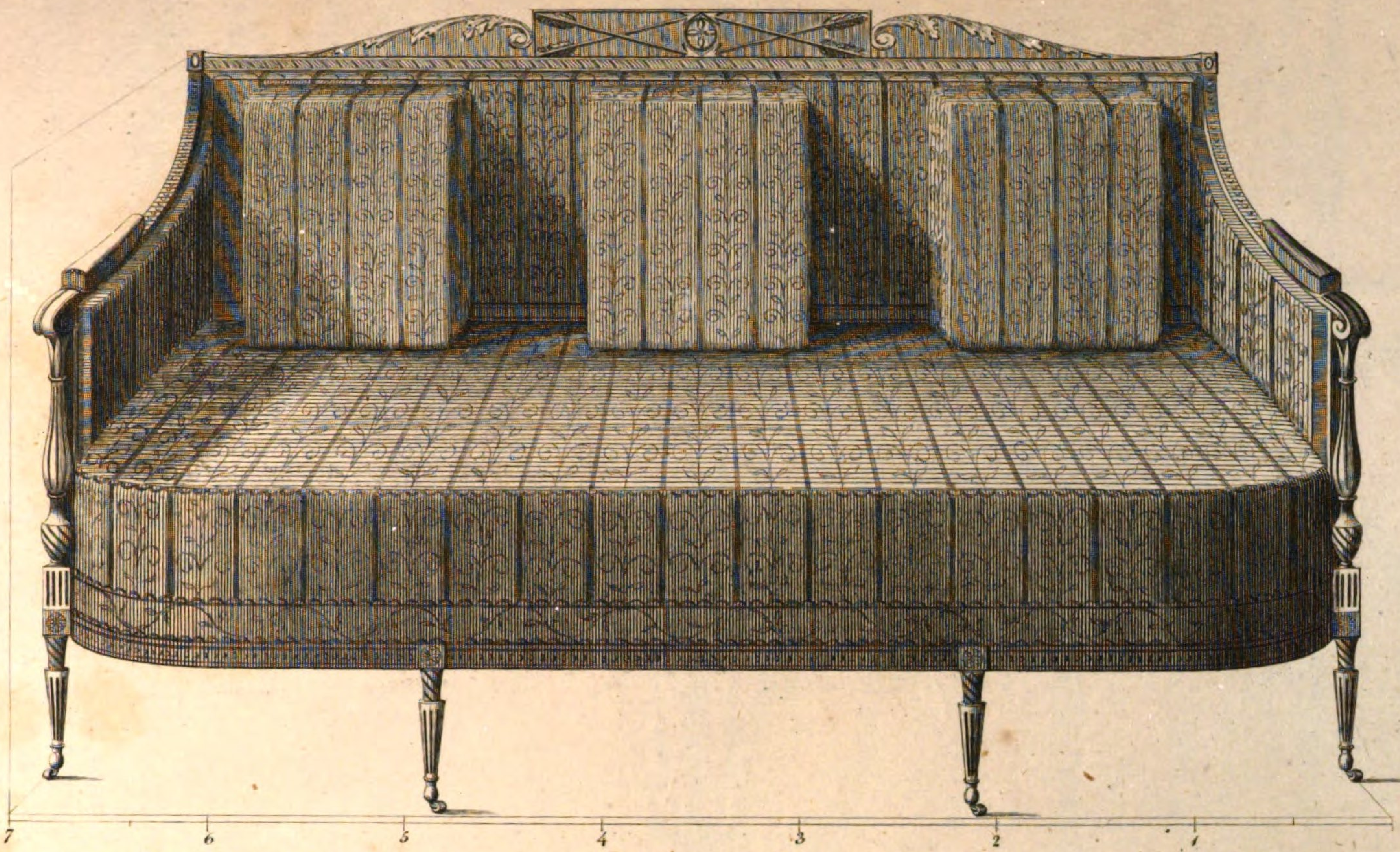
T. Sheraton. del.

G. Terry. Sc.

Publish'd as the Act directs by T. Sheraton, May 12, 1792.

Pl: 35.

A Sofa



Feet & Inches.

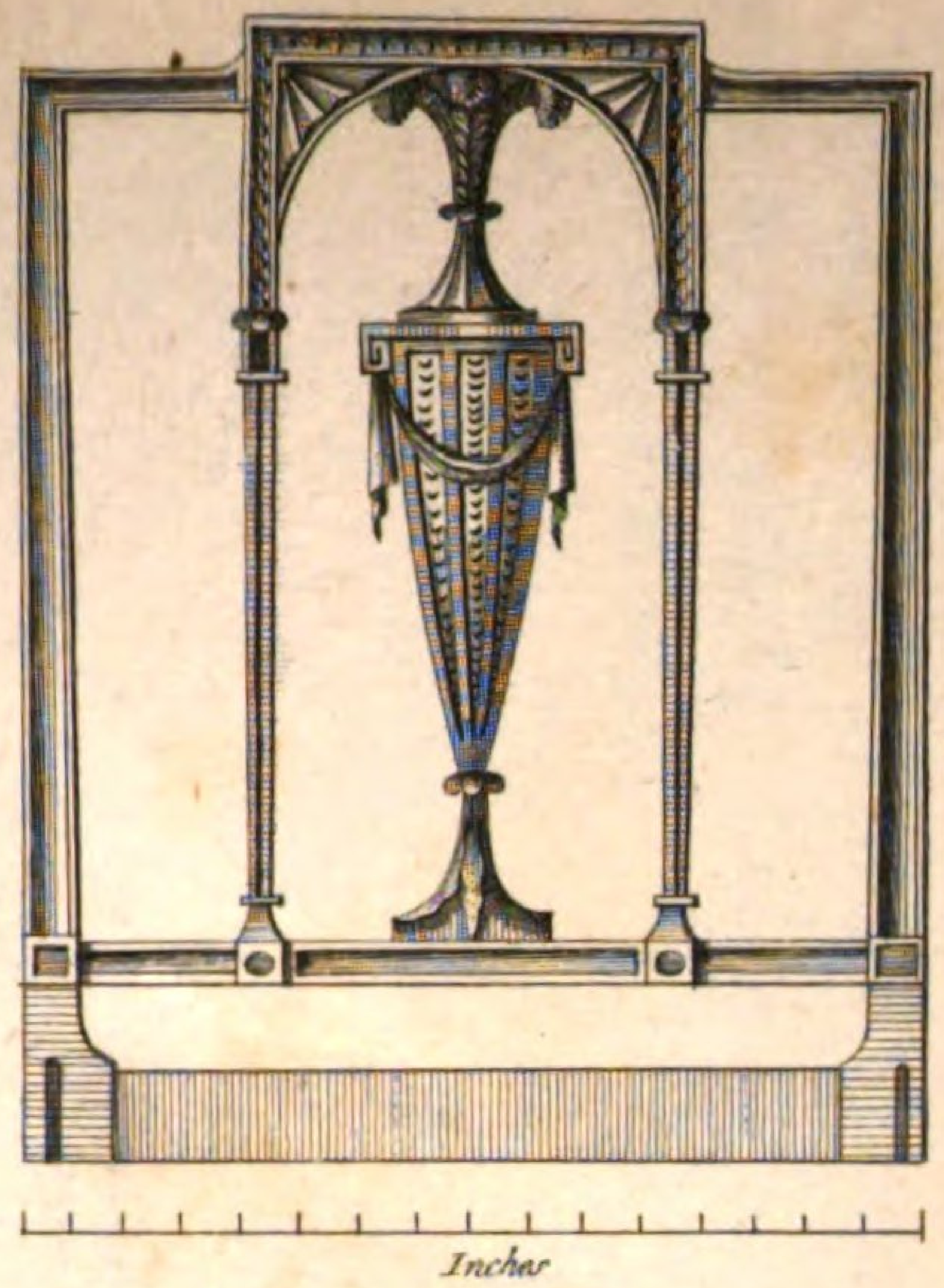
T. Sheraton, Del:

Pub: as the Act directs by T. Sheraton, Augt. 20th

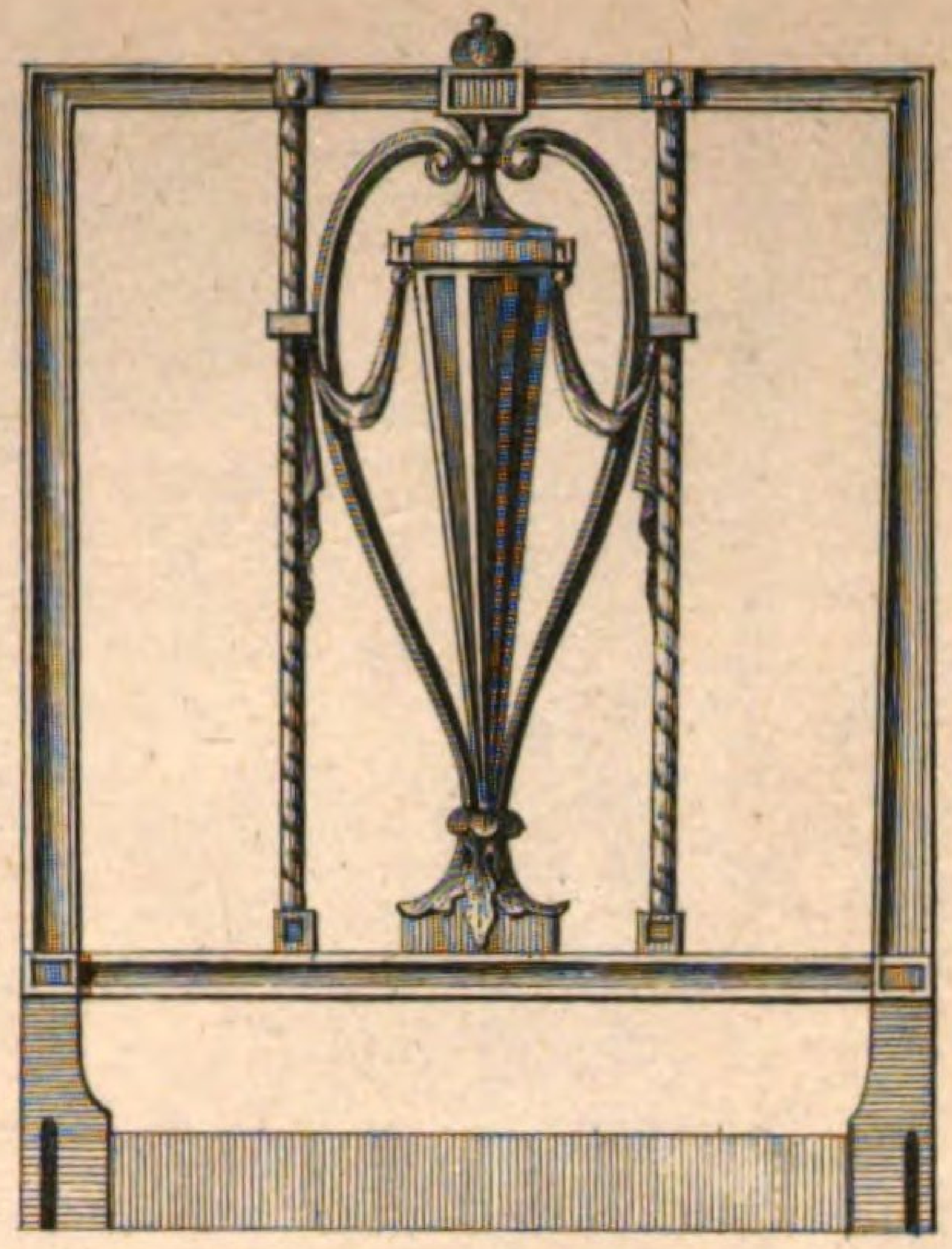
Towes sc.

CHAIR BACKS.

N.º 1.



N.º 2.



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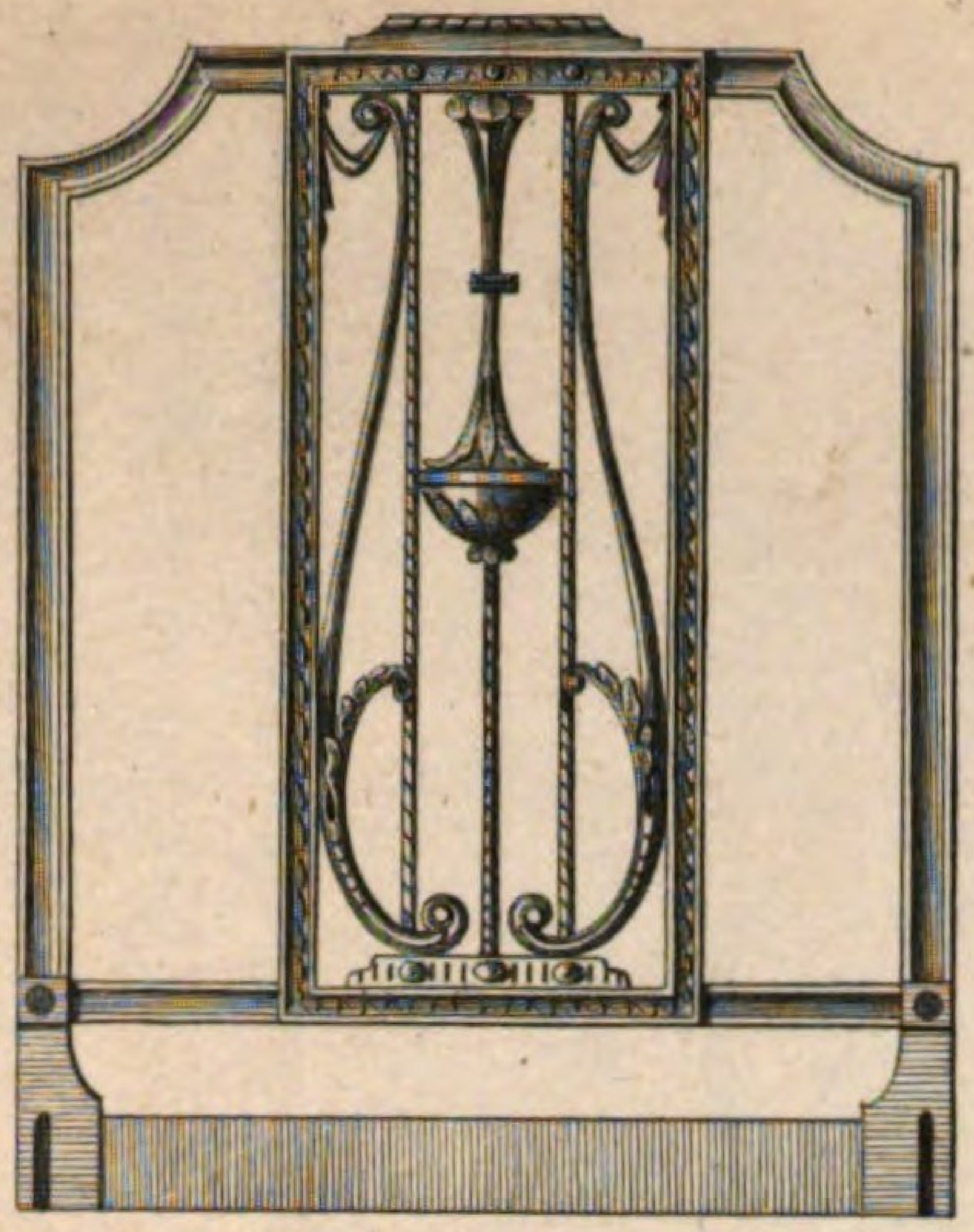

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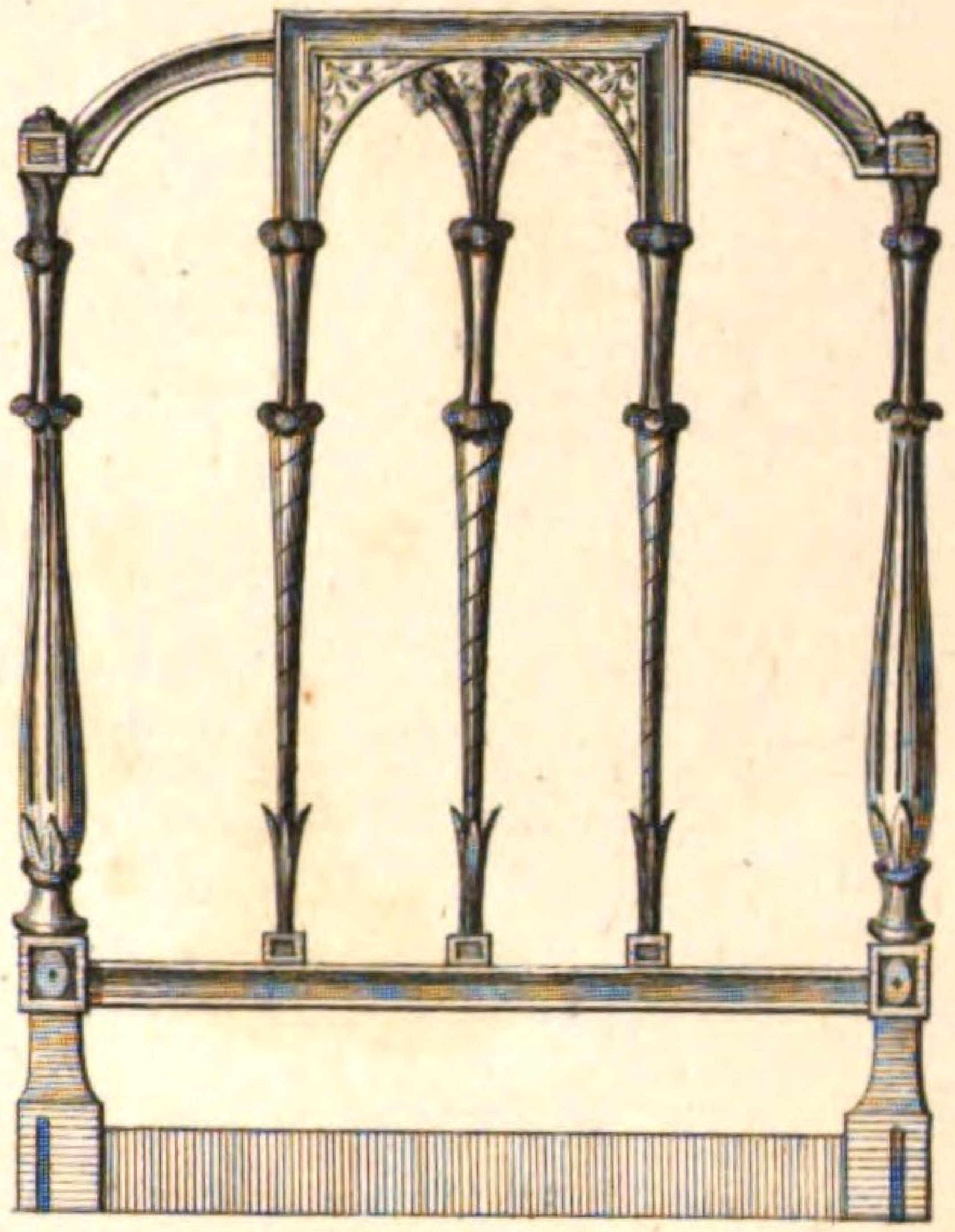
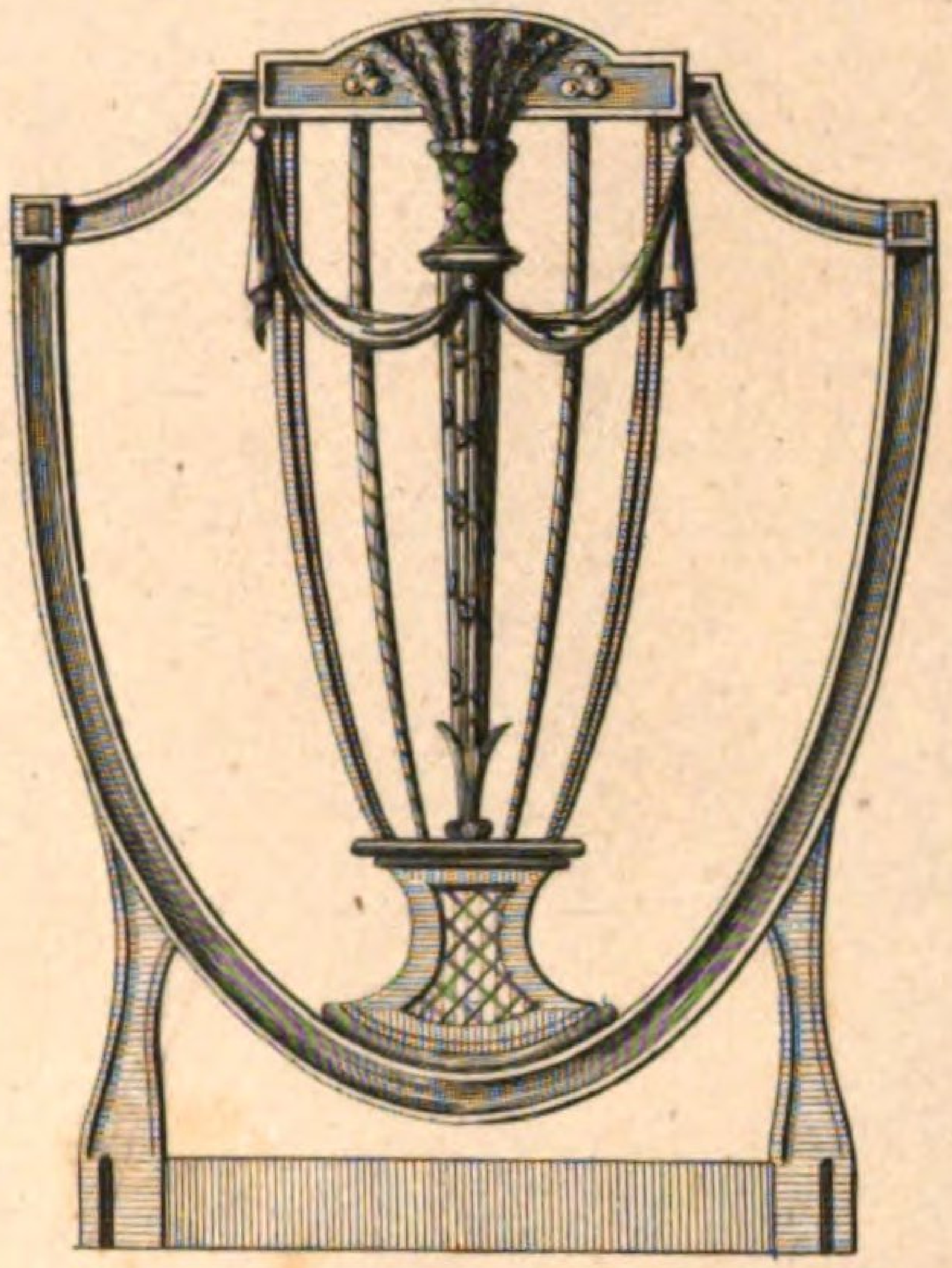
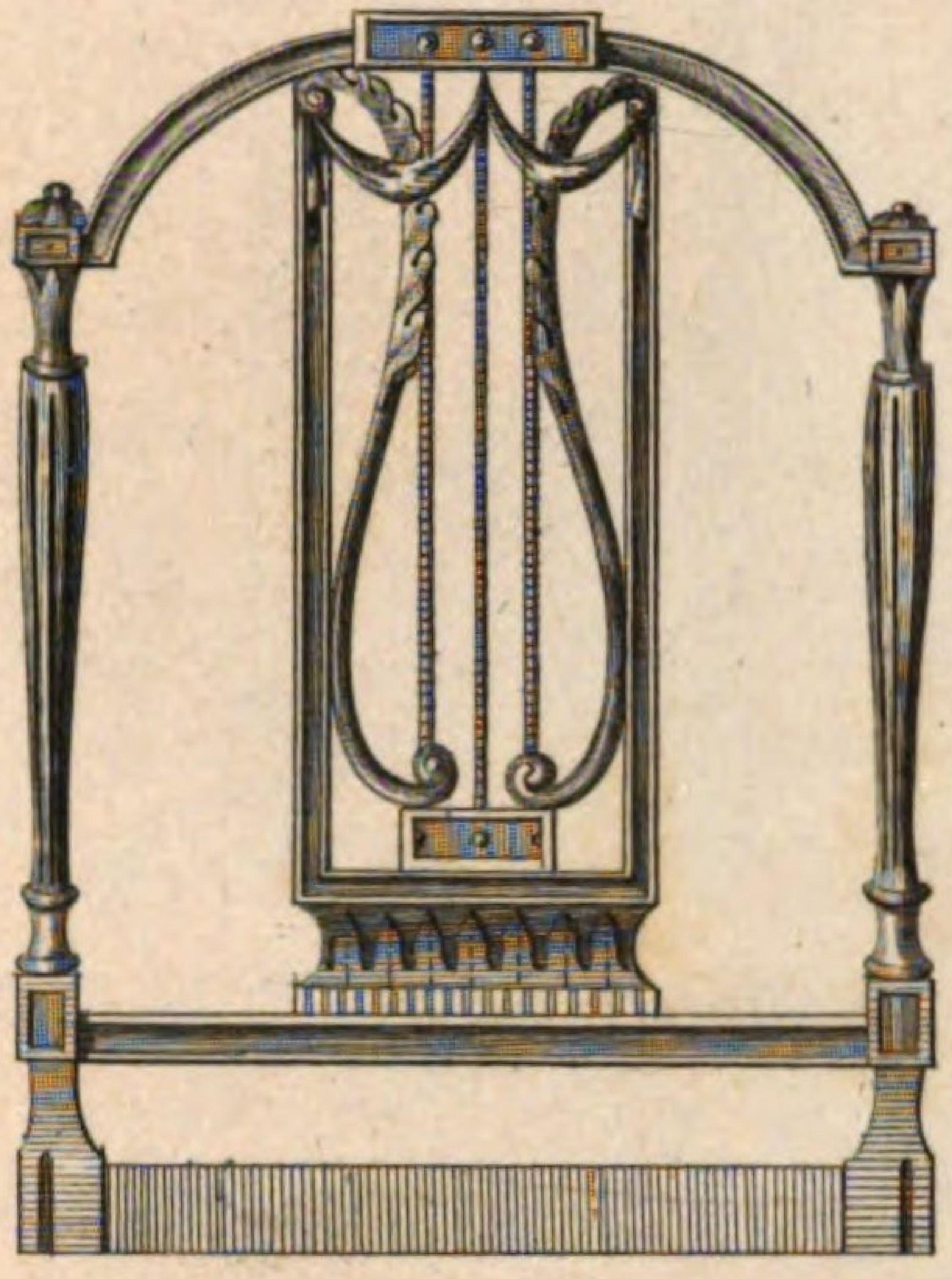


N.º 5.



N.º 6.



T. Sheraton. del.

Terry. Sc.

Publish'd. by. T. Sheraton. Aug. 1792.

The manufacturing part is a little perplexing to a ſtranger, and therefore I have been particular in ſhewing as much as I well could on the plate.

Obſerve, that in the ſide-boxes the ink-drawer is on the right, and the pen-drawer on the left. Theſe both fly out of themſelves, by the force of a common ſpring, when the knob on which the candle-branch is fixed is preſſed. Figure A is the ſpring which is let in under the candle-branch; C is a lever which is preſſed to B, the end of the drawers, by a ſpring riſing from D; N is a part of the candle-branch, and *e* is the knob juſt mentioned, which is capable of being preſſed down; therefore, if P be ſcrewed into E by preſſing *e*, C riſes and relieves B, which immediately ſtarts out, by a common ſpring fixed on the inſide of the boxes.

Obſerve a patera in the center of the back amidſt the ornament. This patera communicates to a ſpring of preciſely the ſame kind as A; which ſpring keeps down the ſcreen when the weights are up: and by touching the ſaid patera, which has a knob in its center like *e*, the ſpring is relieved, and the weights of courſe ſend up the ſcreen, being ſomewhat aſſiſted by a ſpring at the bottom, which may be ſeen in the deſign. Figure T ſhews the lead weight, how the pulleys are fixed, and the manner of framing the ſcreen before it is covered with ſtuff.

The workman will obſerve, that a thin piece of mahogany ſlides out in a groove, to afford acceſs to the weights, and afterwards encloſe them.

There is a drawer under the top, which extends the whole of the ſpace between the legs.

The ſcale ſhews the length of the table, *b* its height, *a* the depth of the drawer, *b c* the depth of the ſide-boxes, and *e d* the height of the ſwell of the ſcreen part; the width of the table is twenty inches.

Of the Tripod Fire-Screens. Plate XXXVIII.

Screens of this kind are termed tripod[*], becauſe they have three feet or legs.

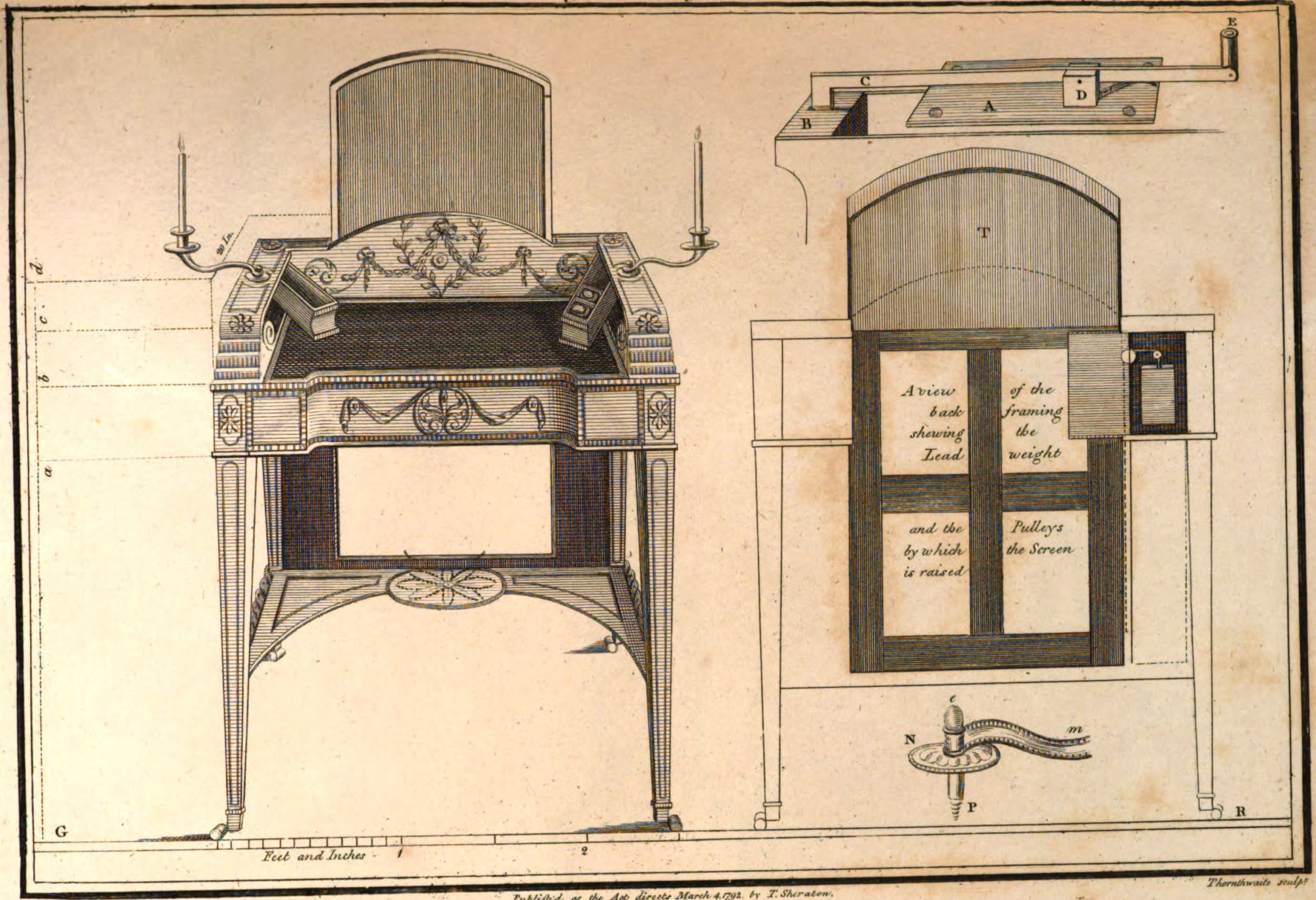
The middle ſcreen may be finiſhed in white and gold, or japanned; and the other two of mahogany, or japanned. The rods of theſe ſcreens are all ſuppoſed to have a hole through them, and a pulley let in near the top on which the line paſſes,

and

---

[*] Tripod, of τρεις, *treis*, three; and ποδιον, *podion*, a foot. Anciently the word tripod uſed to be applied to a kind of ſacred three-footed ſtool, on which the heathen prieſts were ſeated to receive and deliver their oracles: from which we may learn how time alters words.

A Lady's Writing Table.

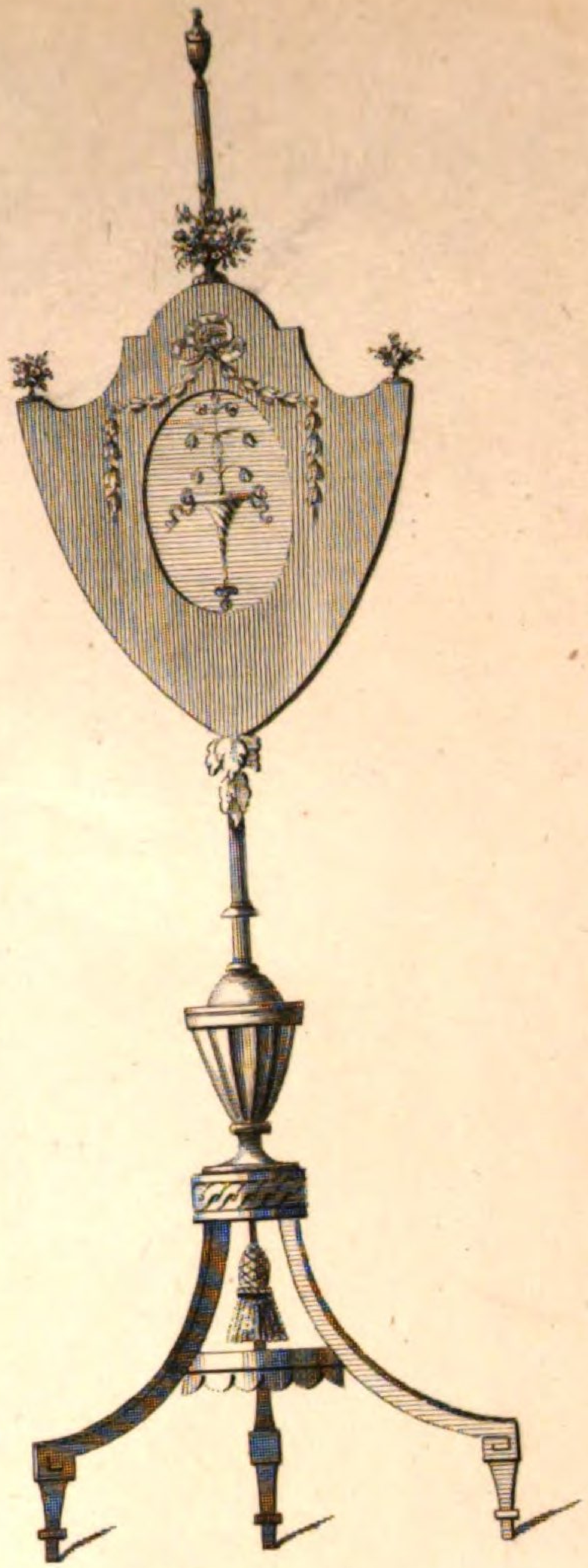

E
C
D
A
B
T
d
c
b
a
20 In.
A view of the back framing shewing the Lead weight
and the Pulleys by which the Screen is raised
c
m
N
P
R
G
Feet and Inches 1
2

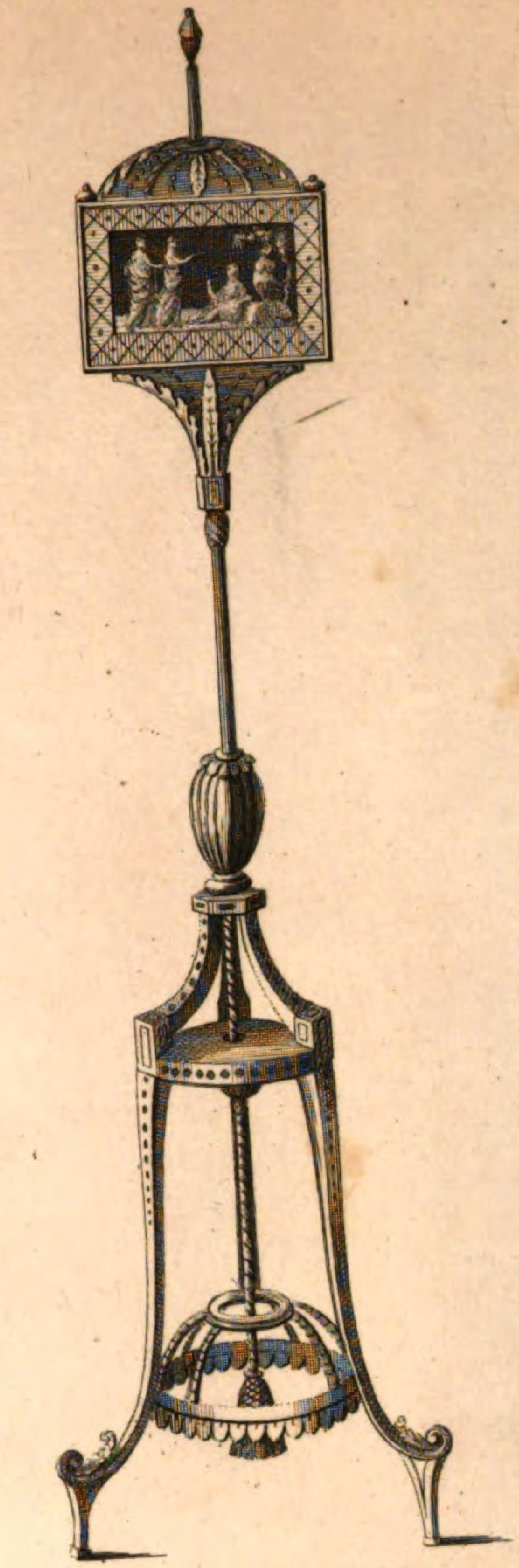
T. Sheraton del.

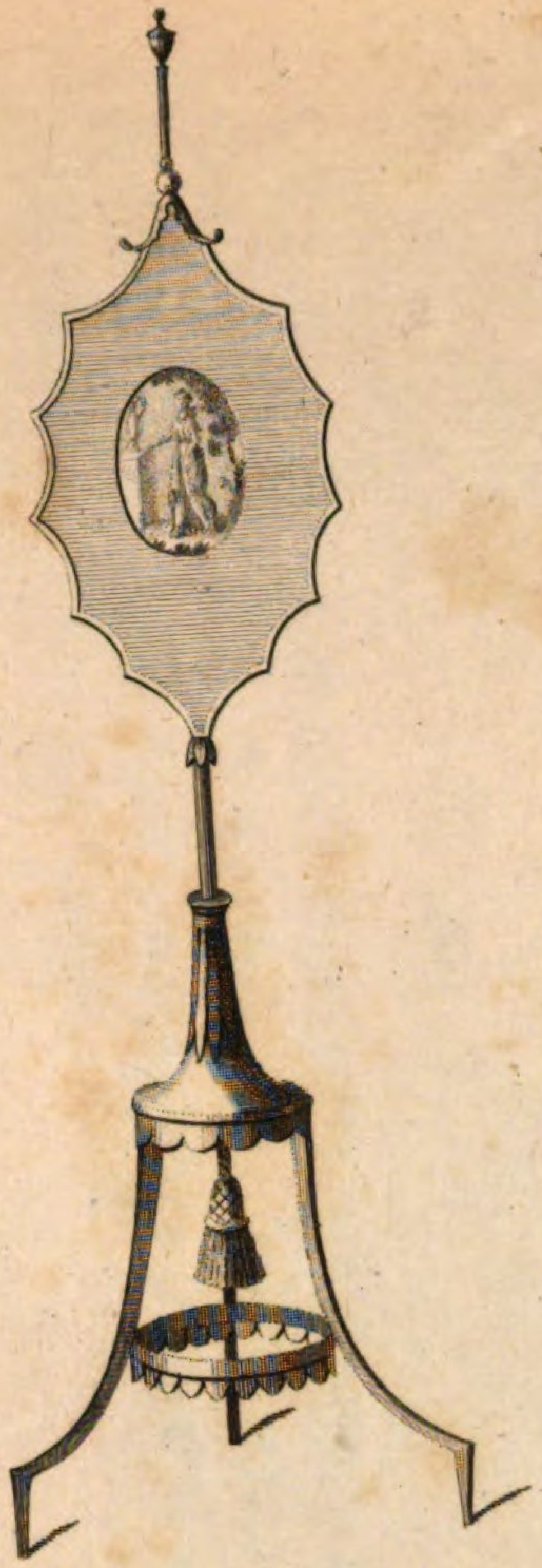
Publiſh'd as the Act directs March 4.1792. by T. Sheraton.

Thornthwaite sculp.

Tripod Fire-screens







G. Terry, Sc.

T. Sheraton, delin.

Published as the Act directs by T. Sheraton April 24. 1792

and a weight being encloſed in the taſſel, the ſcreen is balanced to any height. The rods are often made ſquare, which indeed beſt ſuits thoſe which have pulleys, while thoſe that are made round have only rings and ſprings.

Such ſcreens as have very fine prints, or worked ſatin commonly have a glaſs before them. In which caſe a frame is made, with a rabbet to receive the glaſs, and another to receive the ſtraining frame, to prevent it from breaking the glaſs; and to encloſe the ſtraining frame a bead is mitered round.

Of the Knife-Caſes and Lady's Travelling-Box. Plate XXXIX.

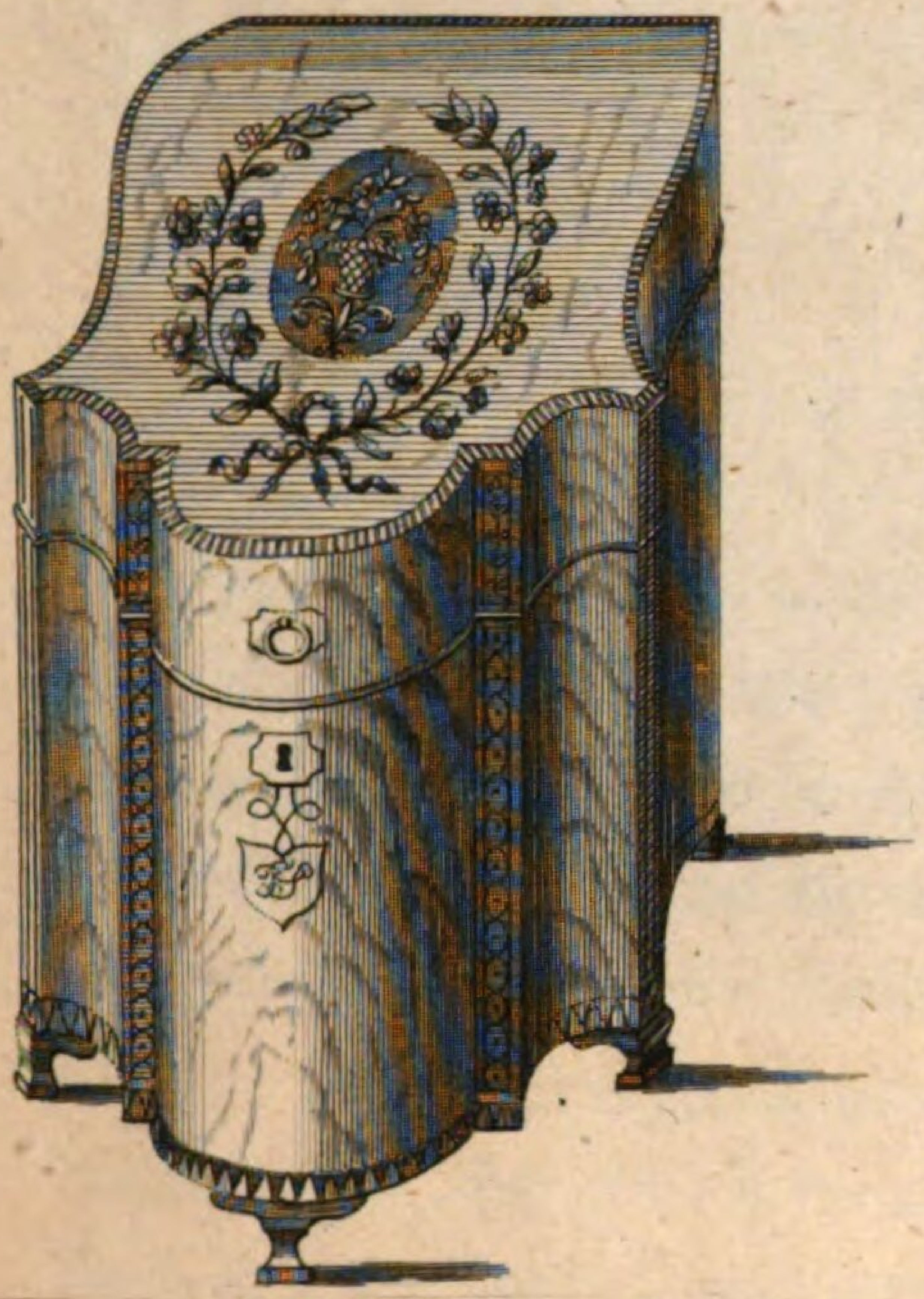
LITTLE need be ſaid reſpecting theſe. It is only wanted to be obſerved, that the corner pilaſters of the left-hand caſe has ſmall flutes of white holly or other coloured wood let in, and the middle pilaſters have very narrow croſs-bands all round, with the pannels japanned in ſmall flowers. The top is ſometimes japanned, and ſometimes has only an inlaid patera. The half columns of the right-hand caſe are ſometimes fluted out, and ſometimes the flutes are let in. The feet may be turned and twiſted, which will have a good effect.

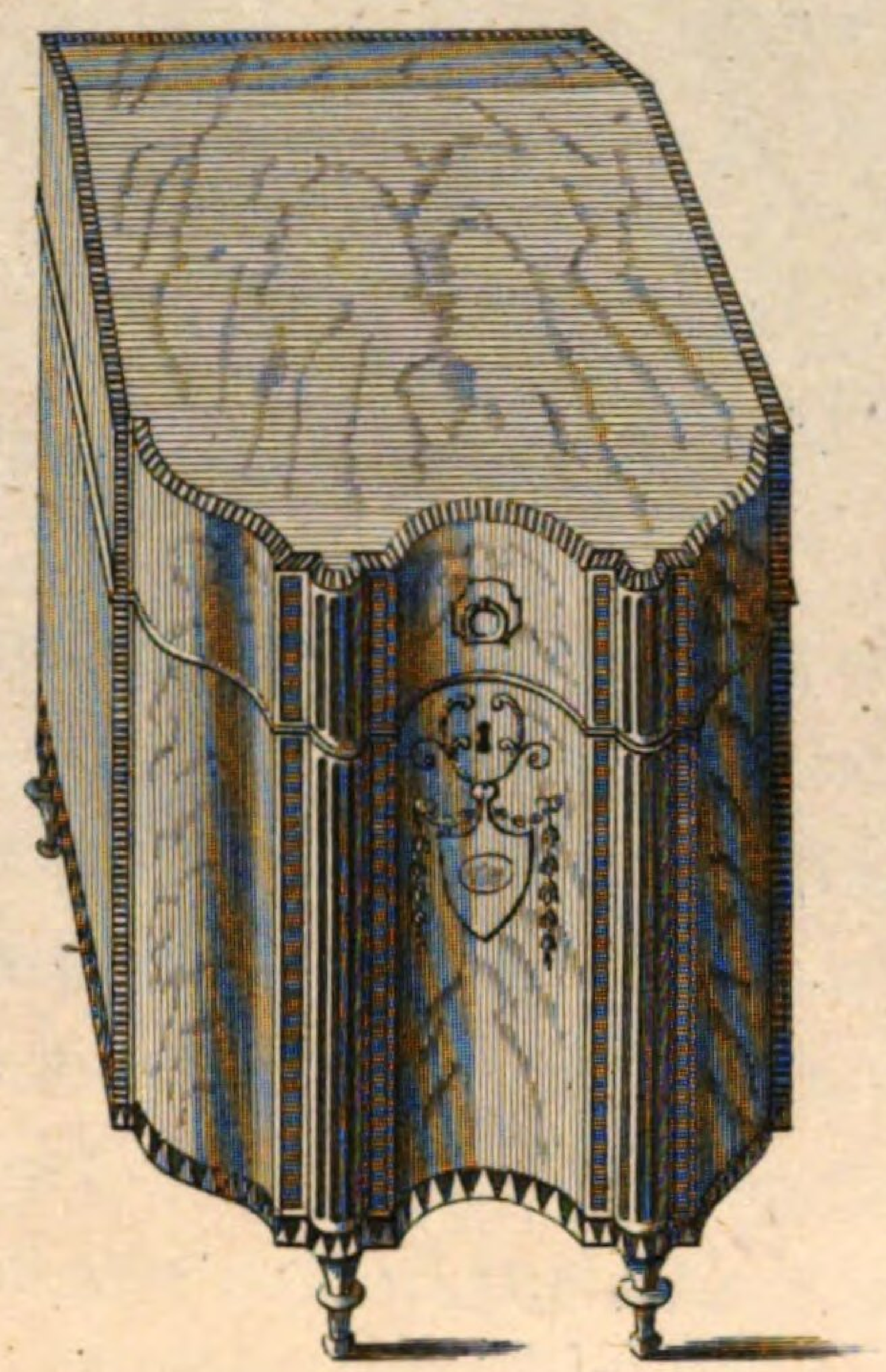
As theſe caſes are not made in regular cabinet ſhops, it may be of ſervice to mention where they are executed in the beſt taſte, by one who makes it his main buſineſs; *i. e.* John Lane, No. 44, St. Martin's-le-grand, London.

The Lady's travelling-box in the ſame plate, is intended to accommodate her in her travels with conveniences for writing, dreſſing, and working. The front is divided into the appearance of ſix ſmall drawers; the upper three ſham, and the under real. The writing-drawer takes up two of theſe fronts in length, and contains an ink-drawer, and a top hinged to the front, lined with green cloth. The top being hinged at front, by puſhing in the drawer, it will riſe to any pitch. The other drawer on the left, which only takes up one front, holds a kind of windlaſs or roller, for the purpoſe of fixing and winding up lace as it is worked. The middle vacuity, which holds the ſciſſors and other articles of that nature, takes out, which gives acceſs to a convenience below it for holding ſmall things. The boxes on each ſide hold powder, pomatum, ſcent-bottles, rings, &c. The dreſſing-glaſs, which is here repreſented out of the box, fits into the vacuity above the ſciſſor-caſe.

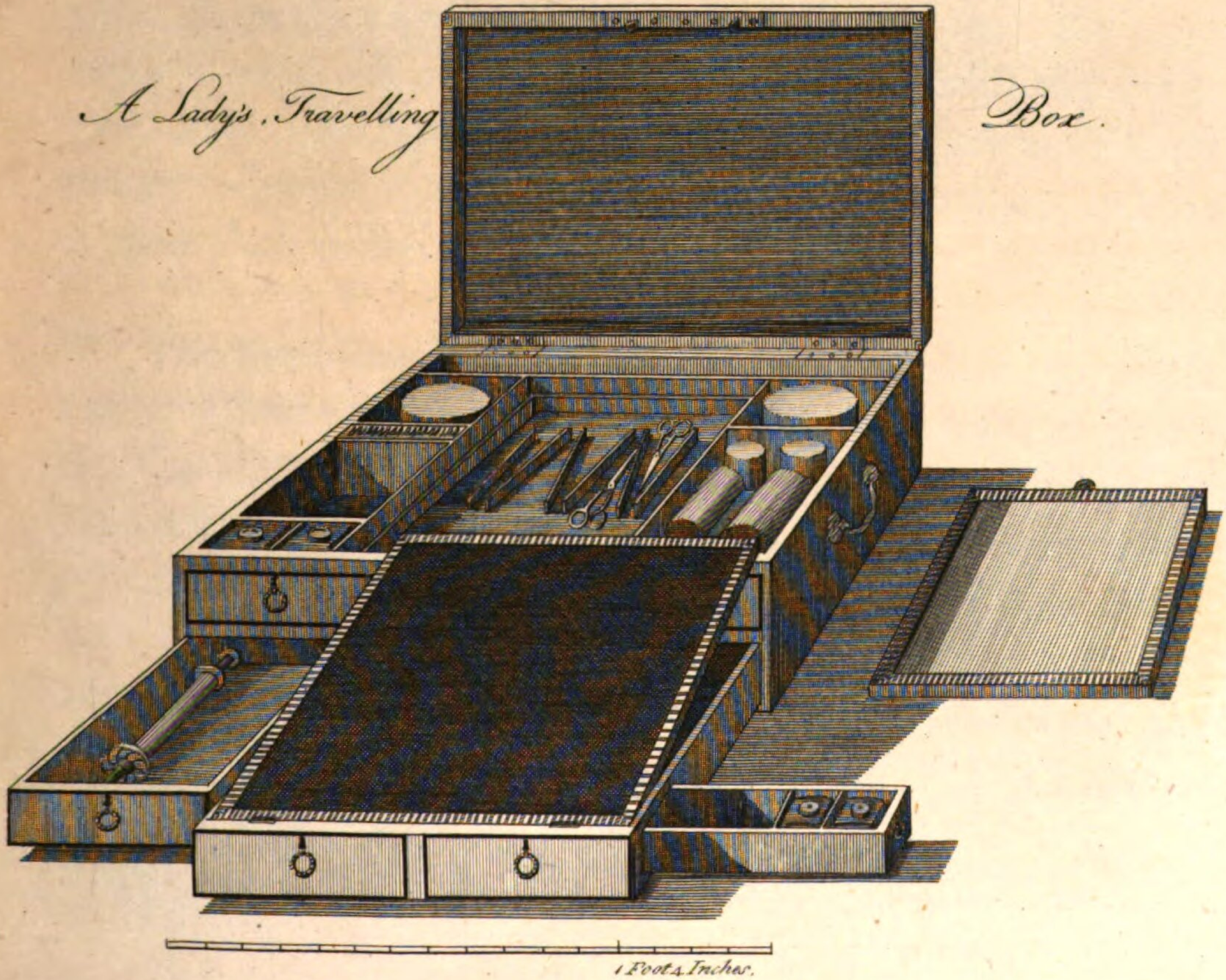
Of

KNIFECASES.





A Lady's Travelling Box.


1 Foot 4 Inches.

T. Sheraton. del

Pub^{d}: as the Act, directs by T. Sheraton Nov. 27. 1792.

G. Terry Sculp.

Of the Corner Baſon-Stands. Plate XLII.

THE right-hand baſon-ſtand contains a cupboard and a real drawer below it; by the top folding down the baſon is incloſed and hid when it is not in uſe. The left-hand top is fixed to the ſide of the baſon-ſtand by a rule-joint, the ſame as the flap of a Pembroke table; but inſtead of iron the hinges are made of braſs. The right-hand top is hinged to the other by common butt-hinges, by which means it will fold againſt the other, and both may be turned down together. When the tops are in their place, there then appears a rule-joint on both ſides. The front edges of the tops are hollowed and beaded, which hang a little over, ſo that the fingers may get hold to raiſe them up. Short tenons are put to the under edge of the right-hand top, to keep it in its place on the end of the lower part.

The baſon-ſtand on the left has a rim round the top, and a tambour door to incloſe the whole of the upper part, in which is a ſmall ciſtern. The lower part has a ſhelf in the middle, on which ſtands a veſſel to receive the dirty water conveyed by a pipe from the baſon. Theſe ſort are made large, and the baſon being brought cloſe to the front, gives plenty of room. The advantage of this kind of baſon-ſtand is, that they may ſtand in a genteel room without giving offence to the eye, their appearance being ſomewhat like a cabinet.

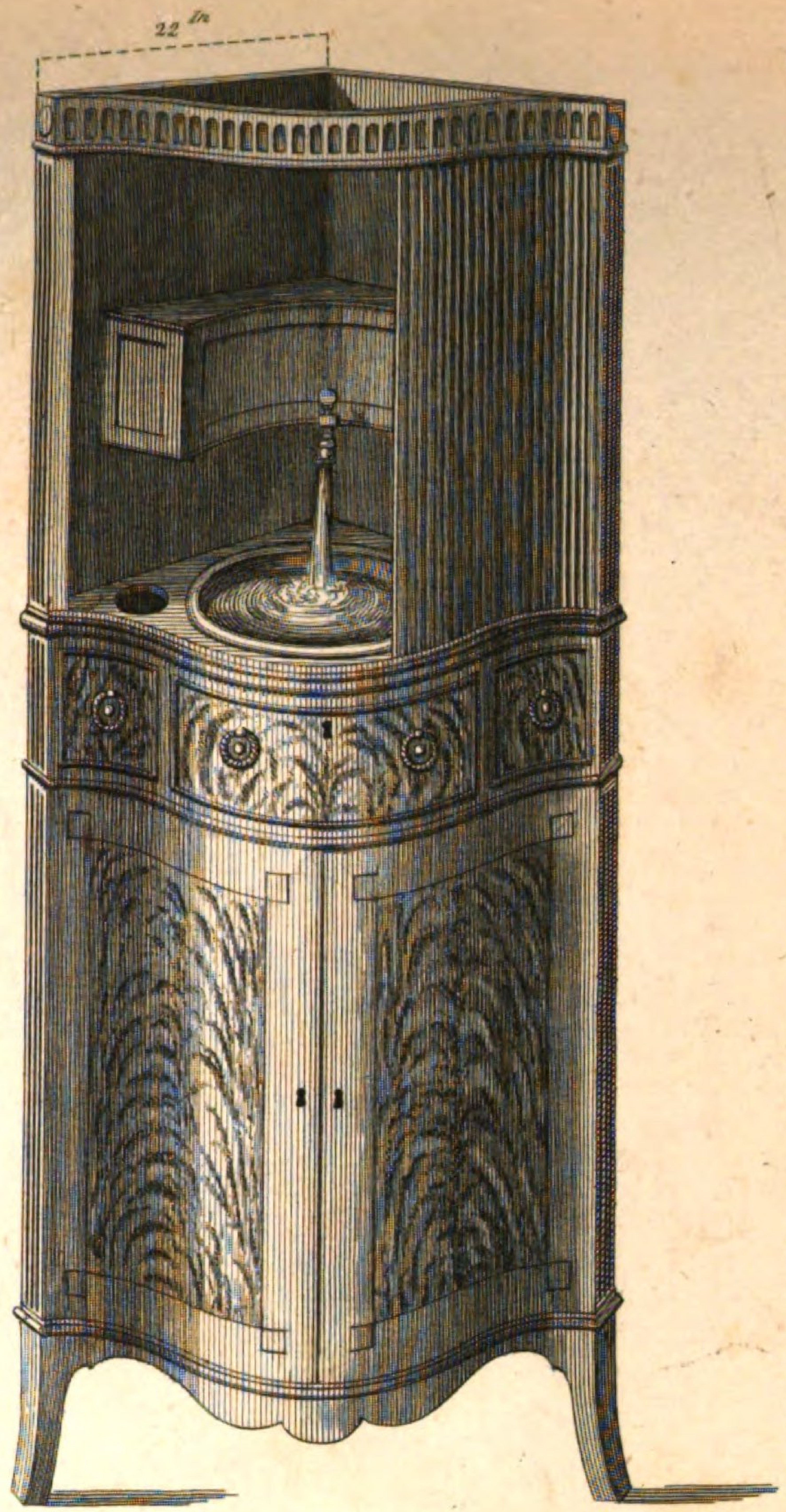
Of the Deſigns in Plate XLIII.

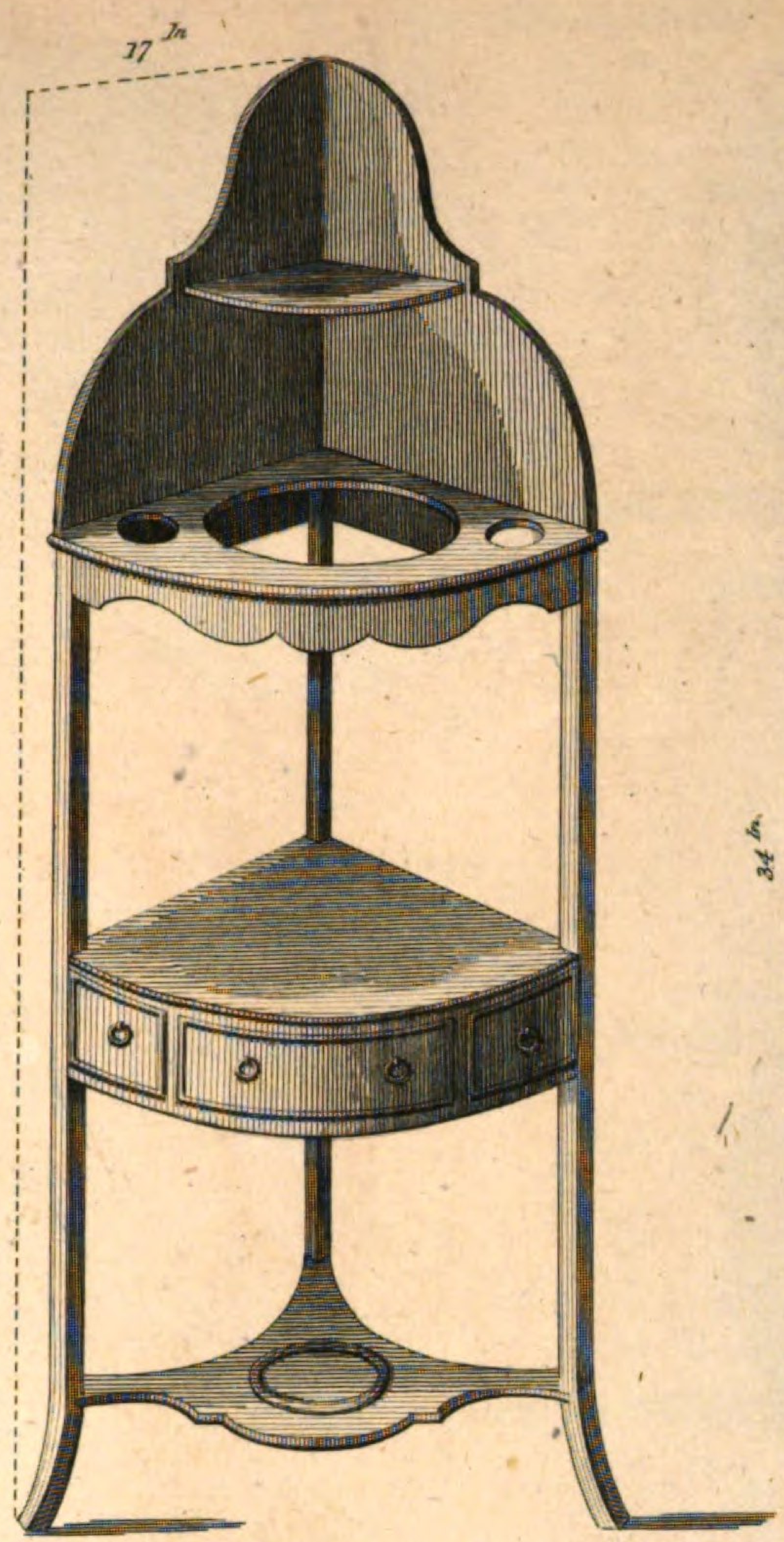
THE drawer in the waſh-hand ſtand is lined with lead, into which the baſon is emptied. The upper part, which contains the ciſtern, takes off occaſionally. Below the drawer is a cupboard. Obſerve, that in the deſign the drawer back is ſuppoſed to be behind the baſon; but before the drawer is wholly taken away, the baſon muſt be taken out.

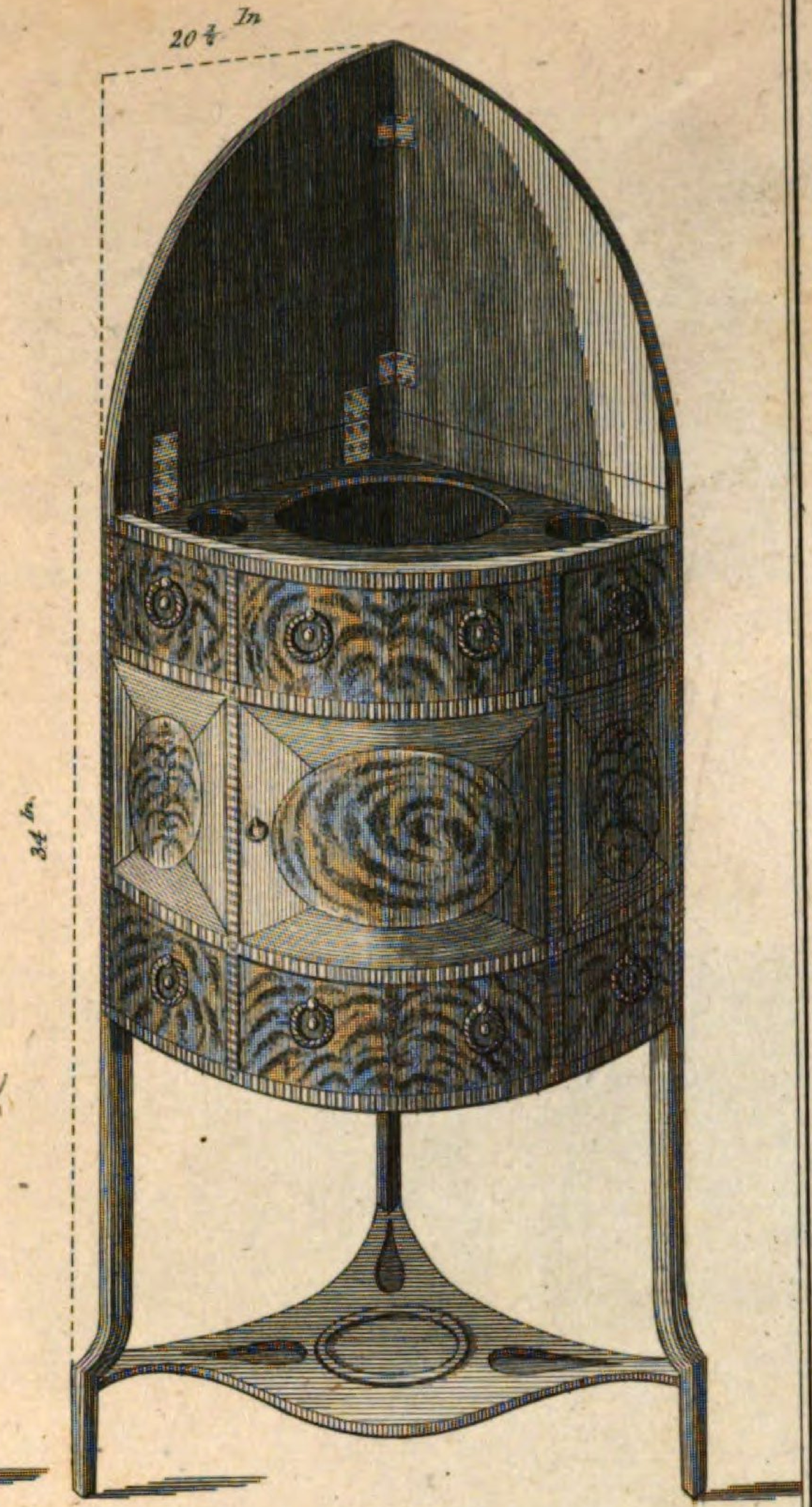
Of the Pot-Cupboard.

THESE are uſed in genteel bed-rooms, and are ſometimes finiſhed in ſatin-wood, and in a ſtyle a little elevated above their uſe. The two drawers below the cupboard are real. The partitions may be croſs-banded, and a ſtring round the corners of the drawer. Theſe feet are turned, but ſometimes they are made ſquare. Sometimes there are folding doors to the cupboard part, and ſometimes a curtain of green ſilk, fixed on a braſs wire at top and bottom; but in this deſign a tambour door is uſed, as preferable. The upper cupboard contains ſhelves, and is intended to keep medicines to be taken in the night, or to hold other little articles which ſervants are not permitted to overlook.

Corner Bason Stands.





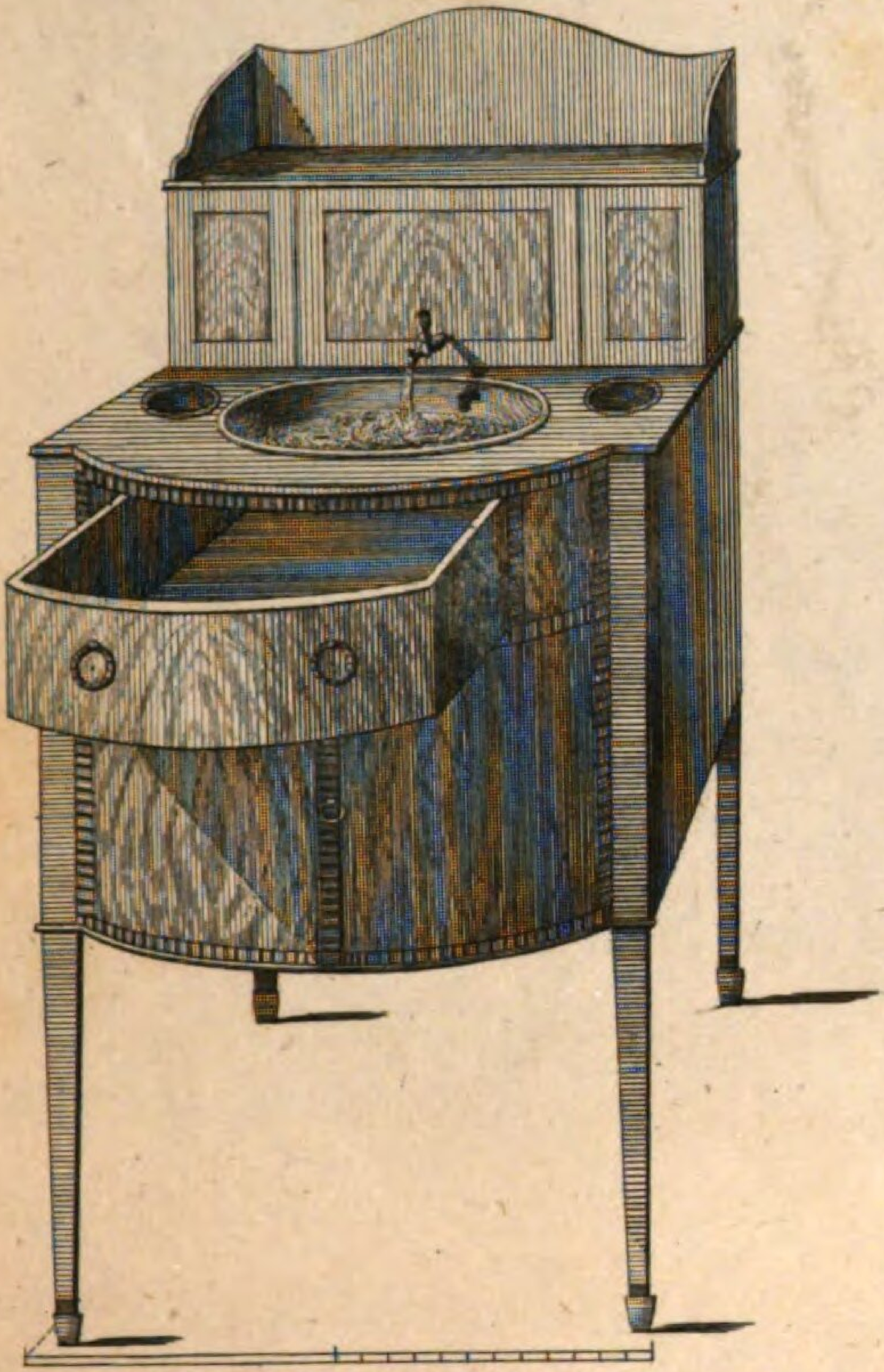


T. Sheraton. delin.

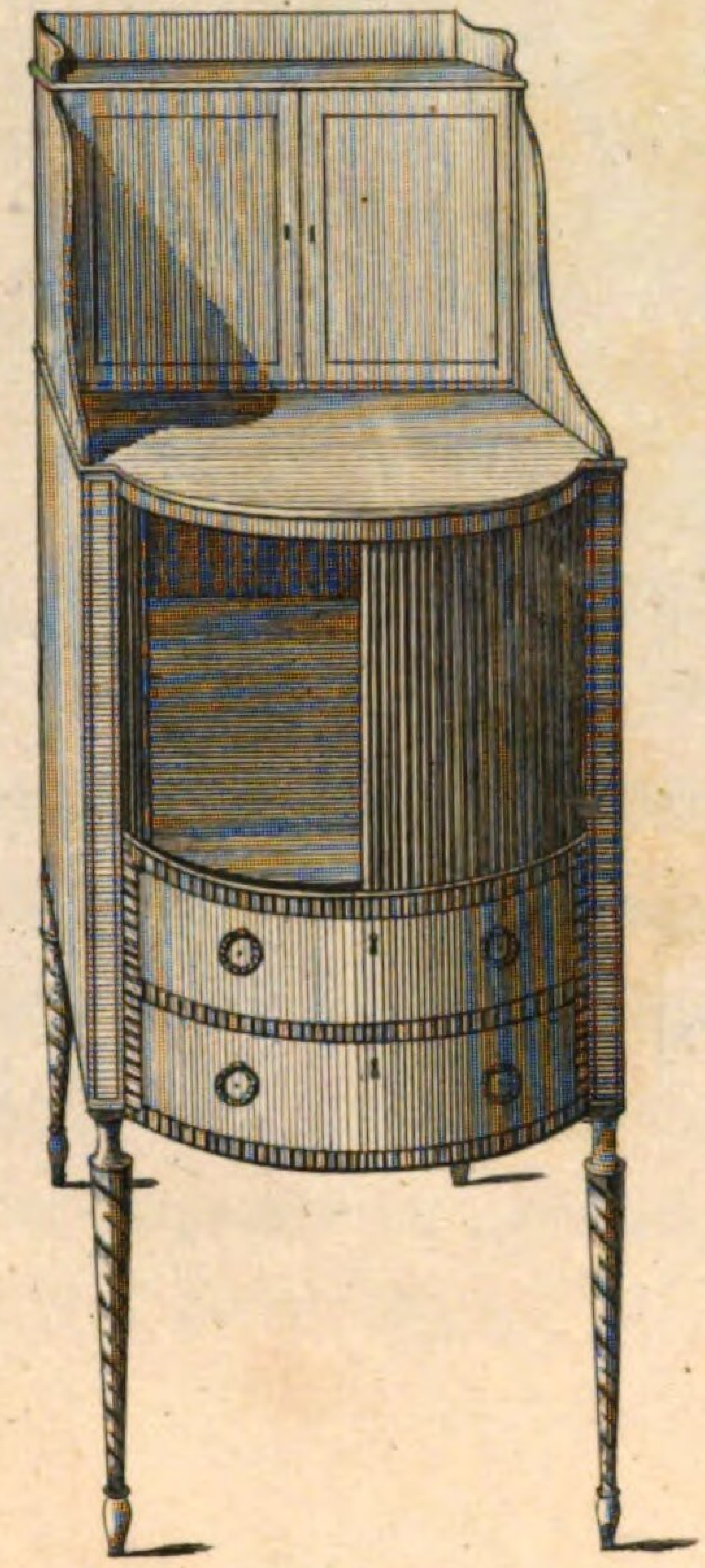
J. Barlow sculp.

Publiſhed as the Act directs by T. Sheraton Nov.r 14. 1792.

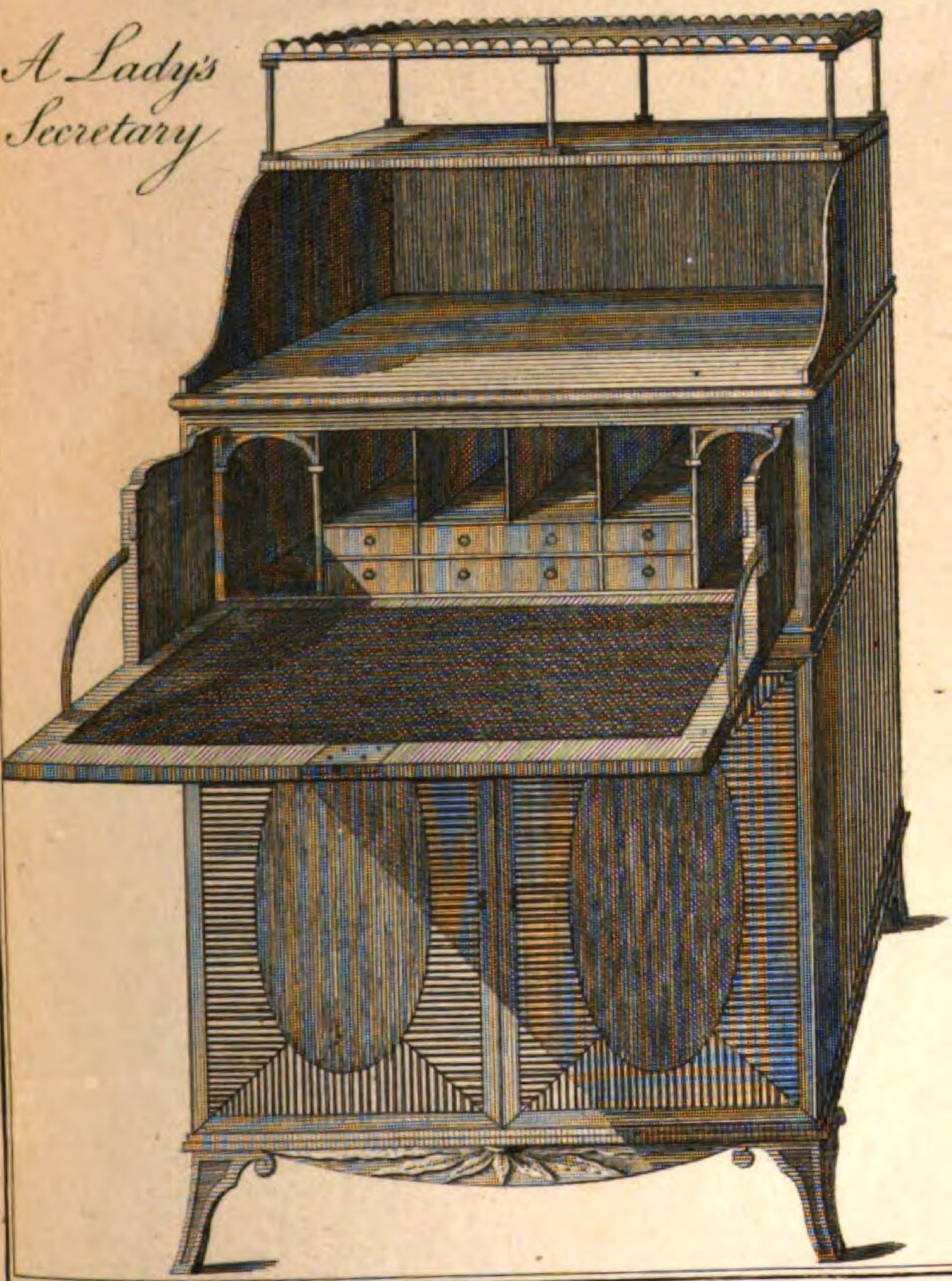
A Wash-hand Stand.



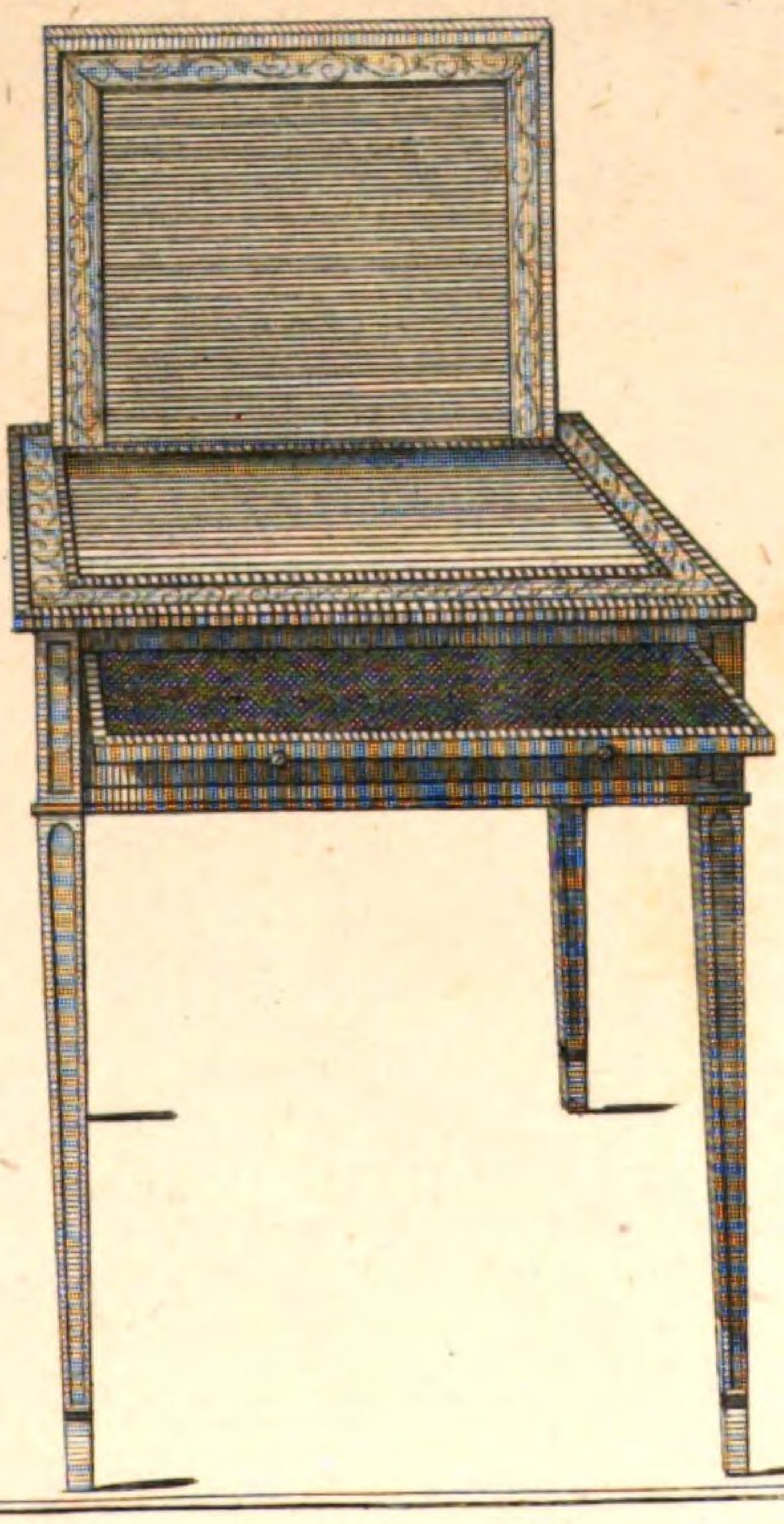
A Pot Cupboard



A Lady's Secretary



A Screen Table



T. Sheraton. del.

Publish'd by T. Sheraton Sep. 27. 1792.

Terry Sc.

Of the Lady's Secretary.

THESE are ſometimes finiſhed in black roſe-wood and tulip croſs-banding, together with braſs mouldings, which produce a fine effect. The upper ſhelf is intended to be marble, ſupported with braſs pillars, and a braſs ornamented rim round the top. The lower part may be fitted up in drawers on one ſide, and the other with a ſhelf to hold a lady's hat, or the like.

Of the Screen-Table.

THIS table is intended for a lady to write or work at near the fire; the ſcreen part behind ſecuring her face from its injuries. There is a drawer below the ſlider, and the ſlider is lined with green cloth.

The back feet are grooved out for the ſcreen to ſlide in; in each of which grooves is fixed a ſpring to balance the ſcreen by. The top is firſt croſs-banded all round; then a border is put on, ſo broad as to fall exactly where the joint of the ſcreen will be in the top. Beyond that again is put a narrower croſs-banding. When the ſcreen is down the top appears uniform, without any joint, at leaſt not ſo as to be offenſive to the eye. The ſtraining frame of the ſcreen is made of thin wainſcot, and framed in four pannels. When the ſaid frame is covered in the manner of any other ſcreen, ſlips are got out and grooved and mitered round, and a part of the top which riſes up with the ſcreen is glued on to the ſlip, and as of courſe the top will project over behind, ſo it affords hold for the hand to raiſe the ſcreen by.

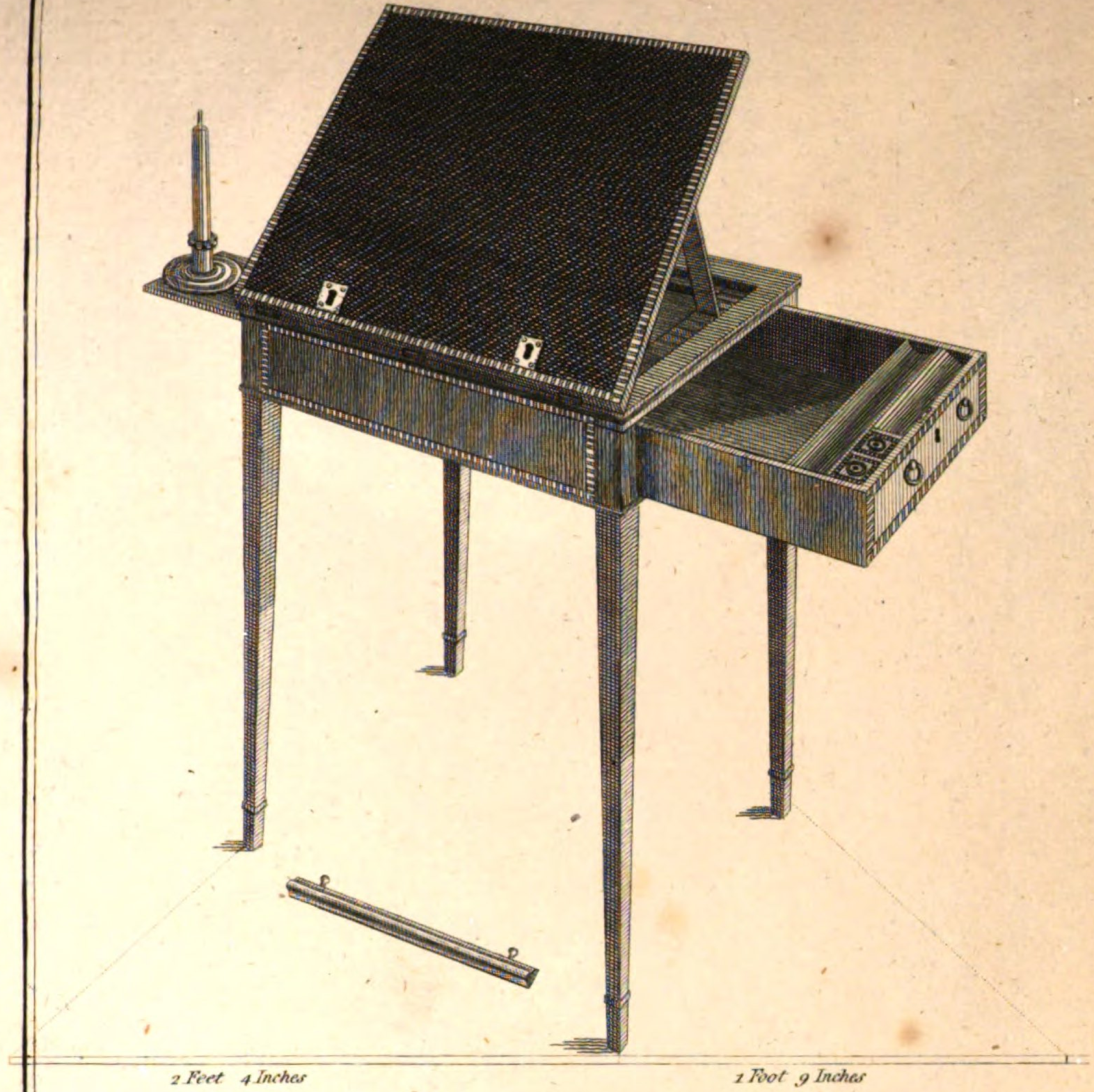
Of the two Tables, Plate XLIV.

THE left-hand table is to write and read at. The top is lined with leather or green cloth, and croſs-banded. To ſtop the book there are two braſs plates let in, with key-holes; and in the moulding, which is to ſtop the book, are two pins, with heads and ſhoulders, by which the moulding is effectually ſecured.

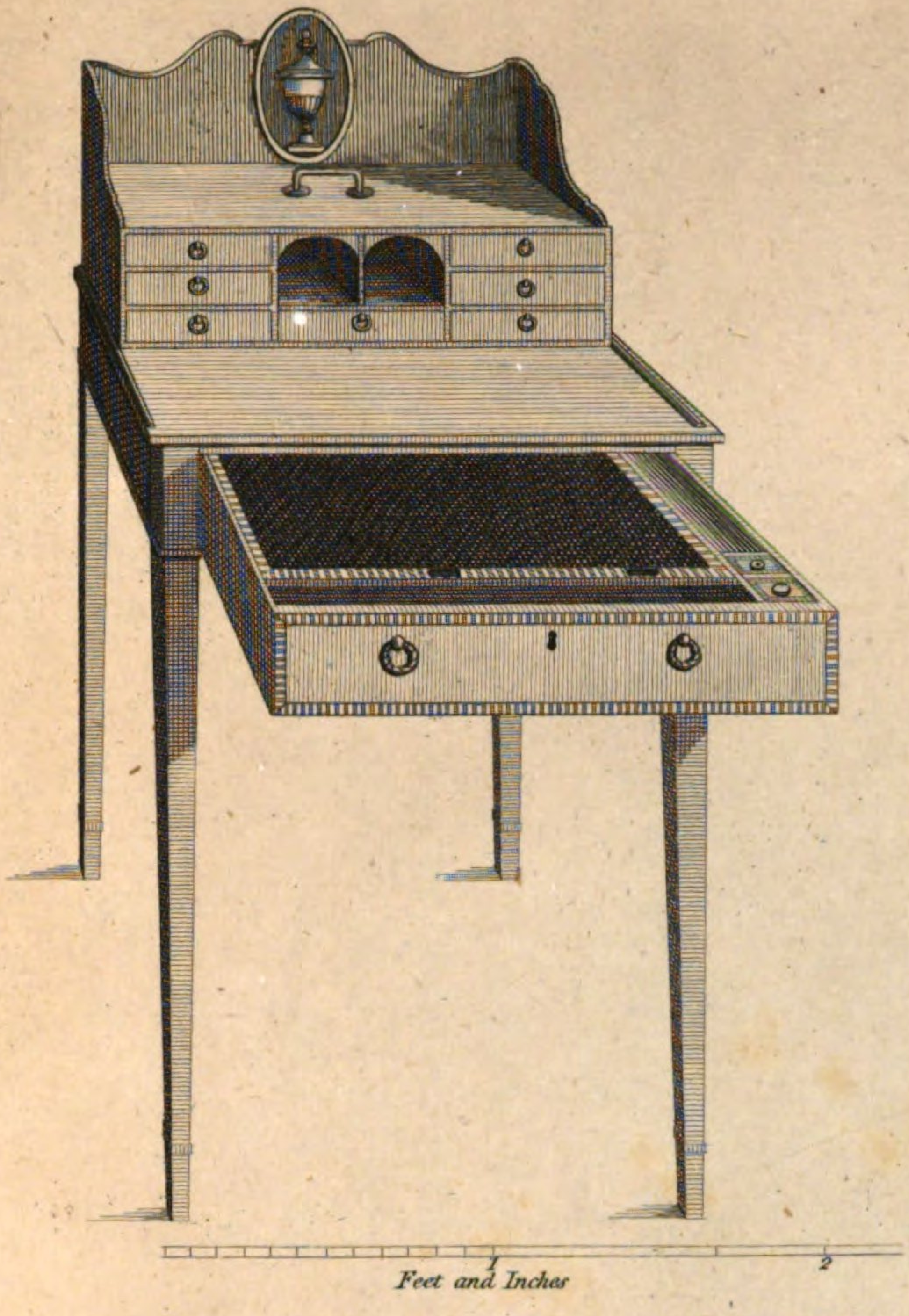
The right-hand table is meant to write at only. The top part takes off from the under part, which, having a bead let in at the back and ends of the top, prevents the top part from moving out of its place. This table being made for the convenience of moving from one room to another, there is a handle fixed on to the upper ſhelf, as the drawing ſhews. In the drawer is a ſlider to write on, and on the right-hand of it ink, ſand, and pens. The ſizes are ſhewn by the ſcales.

Plate 44

A Reading & Writing Table.


2 Feet 4 Inches
1 Foot 9 Inches

A Writing Table.


1
2
Feet and Inches

T. Sheraton del.

G. Walker sculp.

Published as the Act directs by T. Sheraton, July 16, 1792.

Of the Lady's Dreſſing Table. Plate XLVI.

THE ſtyle of finiſhing theſe tables is neat. They are often made of ſatin-wood, and banded; but ſometimes they are made of mahogany. The ſize of this table, which is here three feet, ſhould be increaſed in its length near ſix inches when theſe folding ſide-glaſſes are introduced. The reaſon of this is, that a lady may have more room to ſit between them to dreſs. It ſhould, in this caſe, be made about two inches wider. But, obſerve, the ſize here given is that which is uſed when only the riſing back-glaſs is introduced; and this has been the common way of finiſhing them. Theſe ſide-glaſſes are an addition of my own, which I take to be an improvement; judging that, when they are finiſhed in this manner, they will anſwer the end of a Rudd's table, at a leſs expence.

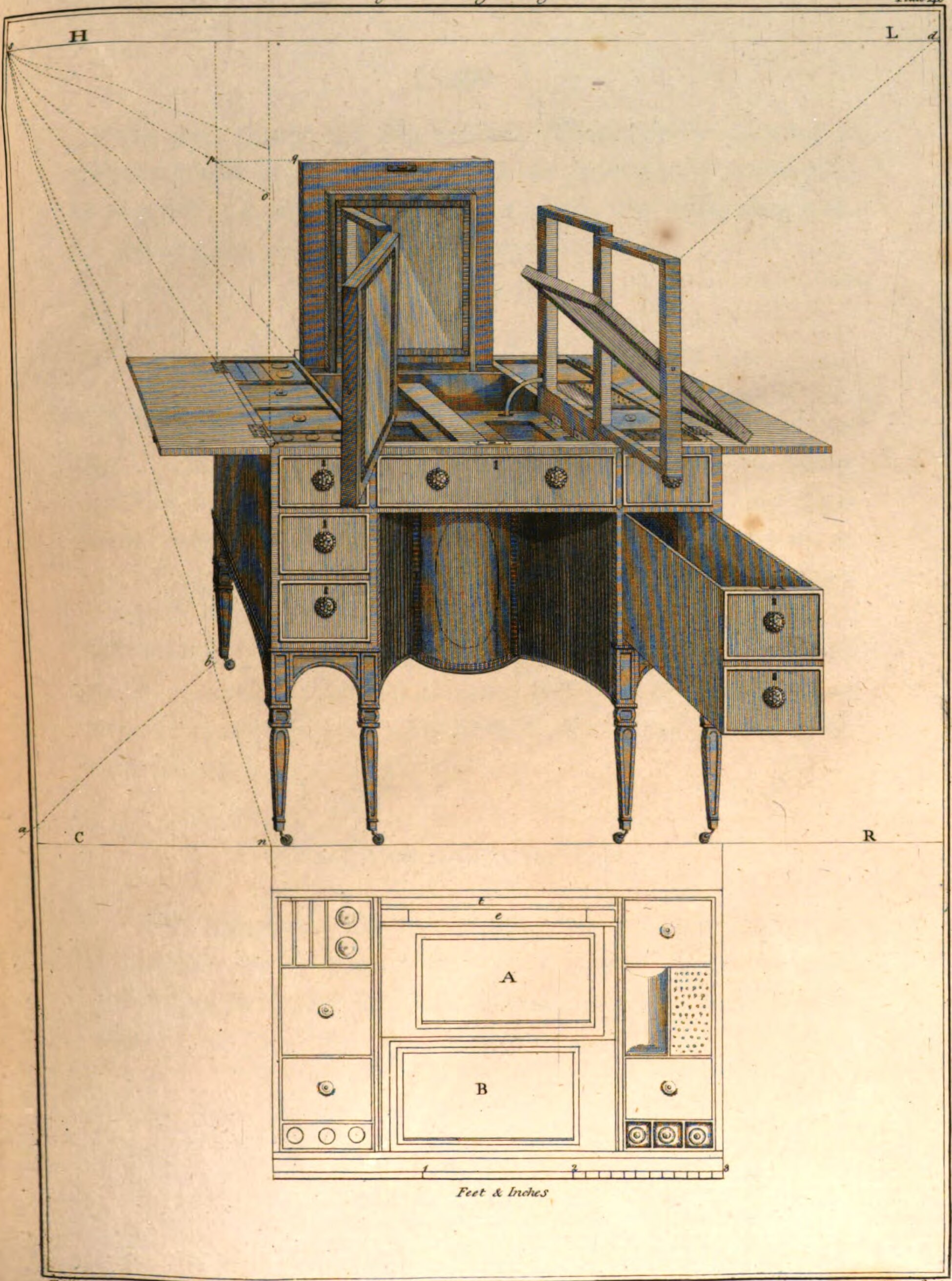
The glaſs behind riſes up like that of a ſhaving-ſtand. Thoſe on the ſide, fold down paſt each other, being hinged to a ſliding ſtretcher, which is capable of being puſhed backward or forward. If the right-hand glaſs be puſhed to the back it will then fold down, and the other keeping its place will do the ſame. A and B, in the plan, ſhew theſe glaſſes in their place; *e* is the back-glaſs, and *t* is the top, which is hinged to a piece of wood, which runs in a groove at each end, ſo that when the top is drawn fully up, it will fall down on the frame. The other folding top on each ſide have each of them a ſmall tenon near the front, as may be ſeen at the edge of the left-hand one. Theſe tenons being let into the middle part, are the means of ſecuring each ſide-top, when they are folded down, and the middle part is put down upon them, ſo that the lock in the middle ſecures the three tops. The drawer on the right is the depth of two fronts, as is eaſily ſeen; the uſe of which is to put caps in. The left-hand fronts are in two real drawers, for the purpoſe of laying ſmall things in. The cupboard in the knee-hole has its front reeded in the hollow part to imitate tambour, and the circular door in the center is veneered and quartered. This cupboard will take a lady's hat as they wear them now. The other dreſſing conveniences are obvious in the plan.

Of the Perſpective Lines.

THESE I only conſider as hints or memorandums to ſuch as have already gone through the regular treatiſe on the ſubject. *a n* is the width of the table; and a line from *a* to *d*, the diſtance, cuts the viſual *n s* in *b*, which gives the apparent width at that diſtance. The front of the table is ſuppoſed to be in the picture, and therefore every meaſurement is purely geometrical; that is, they are taken from the ſcale. From *r* to *o* is the width

A Lady's Dreſsing Table

Plate 46


H
L
s
d
p
q
o
b
a
C
n
R
t
e
A
B
1
2
3
Feet & Inches

T. Sheraton. del

G. Terry. Sculp

Publish'd as the Act directs by T. Sheraton.

of the top, except the ſlip behind. Therefore by drawing a perpendicular at *p*, and directing a line from *o* to *s*, the center, it will cut at *p*, and give the height of the top, ſuppoſing it to be raiſed quite up, ready for turning down.

Of the Cylinder Deſk and Book-caſe. Plate XLVII.

THE uſe of this piece is plain, both from the title and deſign. The ſtyle of finiſhing them is ſomewhat elegant, being made of ſatin-wood, croſs-banded, and varniſhed. This deſign ſhews green ſilk fluting behind the glaſs, and drapery put on at top before the fluting is tacked to, which has a good look when properly managed. The ſquare figure of the door is much in faſhion now. The ornament in the diamond part is meant to be carved and gilt, laid on to ſome ſort of ſilk ground. The rim round the top is intended to be braſs; it may, however, be done in wood.

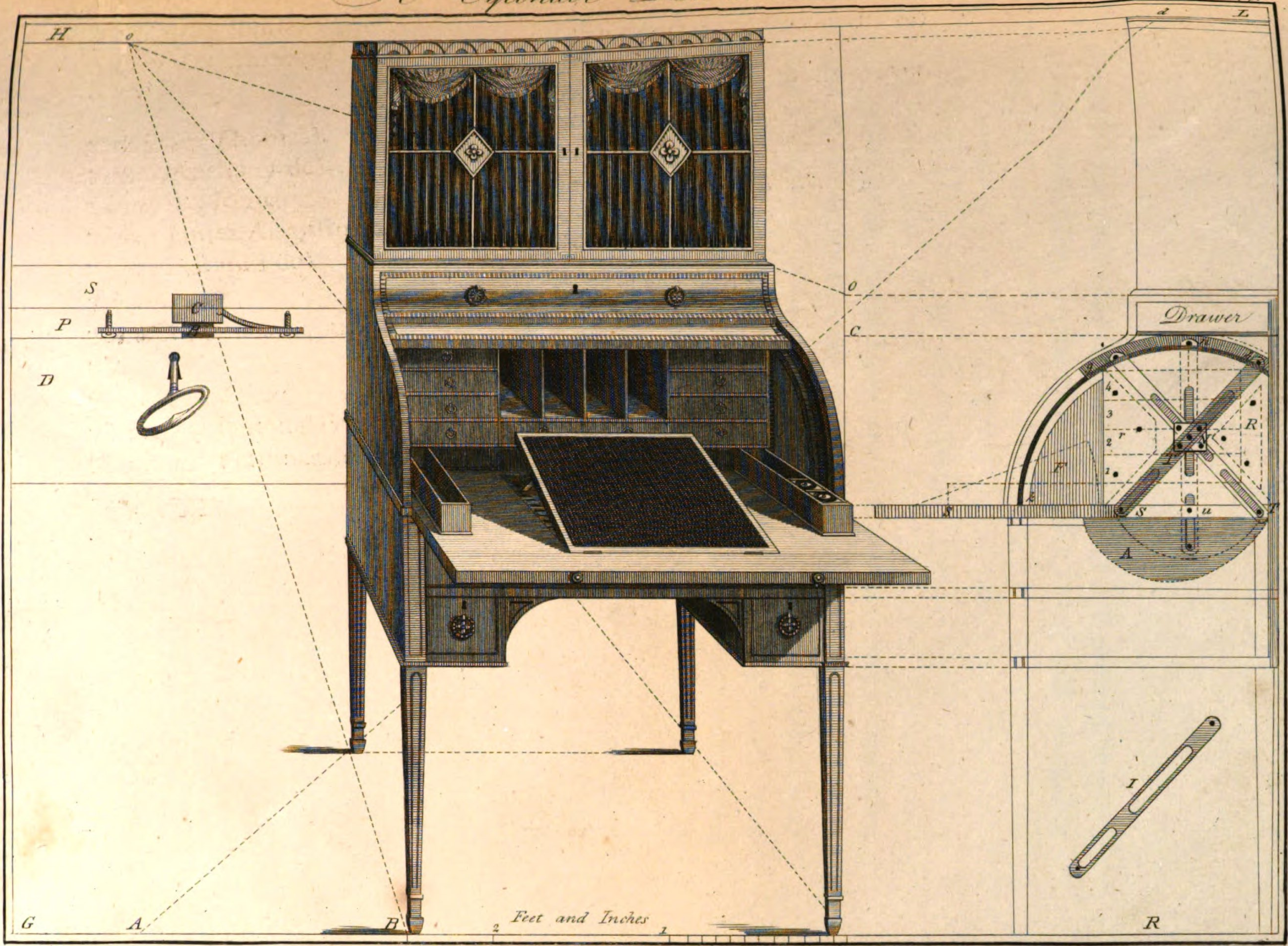
Of the manufacturing Part.

THE manufacturing part of this piece is a little intricate to a ſtranger, for which reaſon it will require as particular a deſcription as I can give to make it tolerably well underſtood.

Firſt, obſerve the ſlider is communicated with the cylinder by an iron trammel, as I, ſo that when the former comes forward, the latter riſes up and ſhews the neſt of the ſmall drawers and letter holes, as appears in the deſign. When, therefore, the ſlider is puſhed home even with the front, the cylinder is brought cloſe to it at the ſame time. In this ſtate the lock of the long drawer under the ſlider ſecures both the drawer itſelf and alſo the ſlider at the ſame time, in the following manner:—D is the long drawer under the ſlider, P the partition above it, and S is the ſlider; C is a ſpring-bolt let into the partition. When, therefore, the drawer lock-bolt is out, as it riſes it drives C, the ſpring-bolt, into the ſlider; and when the drawer is unlocked, then C falls down to its place in the partition, and the ſlider can be pulled out. The trammel I, is a piece of iron near a quarter thick, and inch and quarter broad, with grooves cut through, as ſhewn at I. S, in the profile, is the ſlider; and *g*, 12, *h*, the cylinder. The trammel T is fixed to the cylinder at *h* by a ſcrew, not drove tight up, but ſo as the trammel will paſs round eaſy. Again, at the ſlider S a ſcrew is put through the groove in the trammel, which works on the neck of the ſcrew, and its head keeps the trammel in its place; ſo that it muſt be obſerved, that the grooves or ſlits in the iron trammel are not much above a quarter of an inch in width. When the ſlider is puſhed in about half way, the trammel will be at *u*, and its end will be below the ſlider, as the plate ſhews; but when the ſlider is home to its place, the trammel will be at T and *g*. The center piece with four holes is a ſquare plate of iron, having a center-pin which works in the upper ſlit of the trammel. It is let into the end of the cylinder, and fixed with four ſcrews. To find the place of this center, lay the trammel upon the end, as T *b*, in the poſition that it will be in when the ſlider is out, and, with a pencil, mark the inſide of the ſlits in the trammel. Again, place the trammel on the end as it will be when the ſlider is in, as at T *g*, and do as before; and where theſe pencil marks interſect each other will be the place of the center-plate. The figures 1, 2, 3, 4, ſhew the place of the ſmall drawers. The triangular dotted lines with three holes, is a piece of thin wood ſcrewed on to the end, to which is fixed the neſt of ſmall drawers, forming a vacuity for the trammel to work in. F is a three-eighth piece veneered and croſs-banded, and cut behind to give room for the trammel. This piece both keeps the ſlider to its place, and hides the trammel. The next thing to be obſerved is, that the lower frame, containing two heights of drawers, is put together ſeparate from the upper part, which takes the cylinder. The ends of the cylinder part are tenoned with the ſlip tenons into the lower frame and glued. The ſhaded part at A ſhews the rail cut out to let the trammel work. The back is framed in two pannels, and the back legs are rabbetted out to let the back framing come down to the lower drawer. The ſlider is framed of mahogany, with a broad rail at each end about nine inches, and one at the front about three and an half. In the inſide of the framing a rabbet is cut to receive a thin bottom. The bottom being fixed in, a ſlip is put at each end to receive the horſe which ſupports the deſk part. The ink and pen drawers at each end of the ſlider have a ſmall moulding mitered round them to keep them faſt, without their being glued on. Obſerve, there is a ſham drawer-front faſtened on to the ſlider, which of courſe goes in with it, and which contains the depth of theſe ink and pen drawers, ſo that they are not required to be taken out when the ſlider goes in. The cylinder is jointed to its ſweep in narrow ſlips of ſtraight-baited hard mahogany, and afterwards veneered. If the veneer be of a pliable kind it may be laid with a hammer, by firſt ſhrinking and tempering the veneer well, which muſt not be by water, but thin glue. If the veneer be very croſs and unpliable, as many curls of mahogany are, it is in vain to attempt the hammer. A caul in this caſe is the ſureſt and beſt method, though it be attended with conſiderable more trouble than the hammer. To prepare for laying it with a caul, proceed as follows.—Take five or ſix pieces of three-inch deal, and ſweep them to fit the inſide of the cylinder. Fix theſe upon a board anſwerable to the length of the cylinder. Then have as many cauls for the outſide of the cylinder, which may be made out of the ſame pieces as thoſe for the inſide. Take then quarter mahogany for a caul to cover the whole veneer, and heat it well. Put the caul ſcrews acroſs the bench, and ſlip in the board

A Cylinder Desk and Bookcase.

Plate. 47.


a
L
H
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D
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O
C
Drawer
4
3
2
1
r
R
F
S
u
A
I
G
A
B
2
Feet and Inches
1
R

T. Sheraton Del.

Publiſhed as the Act directs, by T. Sheraton August 6th 1792.

Barlow Sculp.

board with the round cauls ſcrewed to it; and proceed, in every other particular, as the nature of the thing will neceſſarily dictate.

Of the Perſpective Lines.

G R is the ground line, and H L the horizon; *s* the center, and *d* the diſtance of the picture. A B, on the ground line, is the breadth of the ends; from which a line is drawn to *d*, cutting the viſual B *s*, for the perſpective breadth of the end. O is the height of the lower part, and the upper part being level with the horizon, appears in one line, and therefore ſhews no breadth at the top.

Of the Cabinet. Plate XLVIII.

THE uſe of this piece is to accommodate a lady with conveniences for writing, reading, and holding her trinkets, and other articles of that kind.

The ſtyle of finiſhing them is elegant, being often richly japanned, and veneered with the fineſt ſatin-wood.

The manufacturing part is not very difficult, but will admit of the following remarks.—The middle drawer over the knee-hole has a ſlider to write on, and thoſe on each ſide are plain. The doors under them are hung with pin-hinges, and in the inſide there is one ſhelf in each. The cupboard within the knee-hole is fitted up in ſmall drawers, and ſometimes only a ſhelf. The pilaſters or half columns are put on after the carcaſe is made. The corner ones are planed ſquare firſt, and then rabbetted out to receive the angle of the carcaſe, and afterwards deal is glued in a ſlight manner into the rabbet, that it may be eaſily taken out after the column is turned.

The center door of the upper part is ſquare at the top, opening under the aſtragal which finiſhes the cove part. The pilaſters are on the door frame, and the drapery is formed and ſewed to the ſilk, and both are tacked into a rabbet together. Behind the ſilk door are ſliding ſhelves for ſmall books. The wings are fitted up as ſhewn in the deſign on the right, or with more ſmall drawers, having only two or three letter holes at the top.

Of the Perſpective Lines.

GR is the ground line, HL the horizon, and *s d* only half the full diſtance of the picture; wherefore *g a* is only half the original meaſurement of the ends of the cabinet. A perpendicular from *e* determines the front of the upper part, and all thoſe viſuals drawn to *s* are obvious in themſelves. The perpendicular lines *c c*, at the cove, ſhew the centers for drawing it. The right-hand door opens more than ſquare, conſequently it is oblique to the picture; and being oblique, the top and bottom of it tend to ſome vaniſhing point out of the center of the picture, as is denoted by the lines *n n*, *s s*. Theſe two, if produced, would meet in a point on the horizon, and that point is termed the vaniſhing point of all lines parallel to the top and bottom of the door. The door turning on its hinges deſcribes a ſemicircle, as is ſhewn; and, conſequently, every opening of the door muſt come within the circumference of that ſemicircle.

Of the Lady's Cabinet Dreſſing-Table. Plate XLIX.

THIS table contains every requiſite for a lady to dreſs at.

The ſtyle of finiſhing them is neat and ſomewhat elegant.

With reſpect to the manufacturing part, and what it contains, theſe may be learned from the deſign itſelf, which here ſhews the parts entirely laid open. I ſhall therefore only mention two or three particulars. When the waſhing-drawer is in, a ſlider which is above it may be drawn out to write on occaſionally. The ink and ſand are in the right-hand drawer under

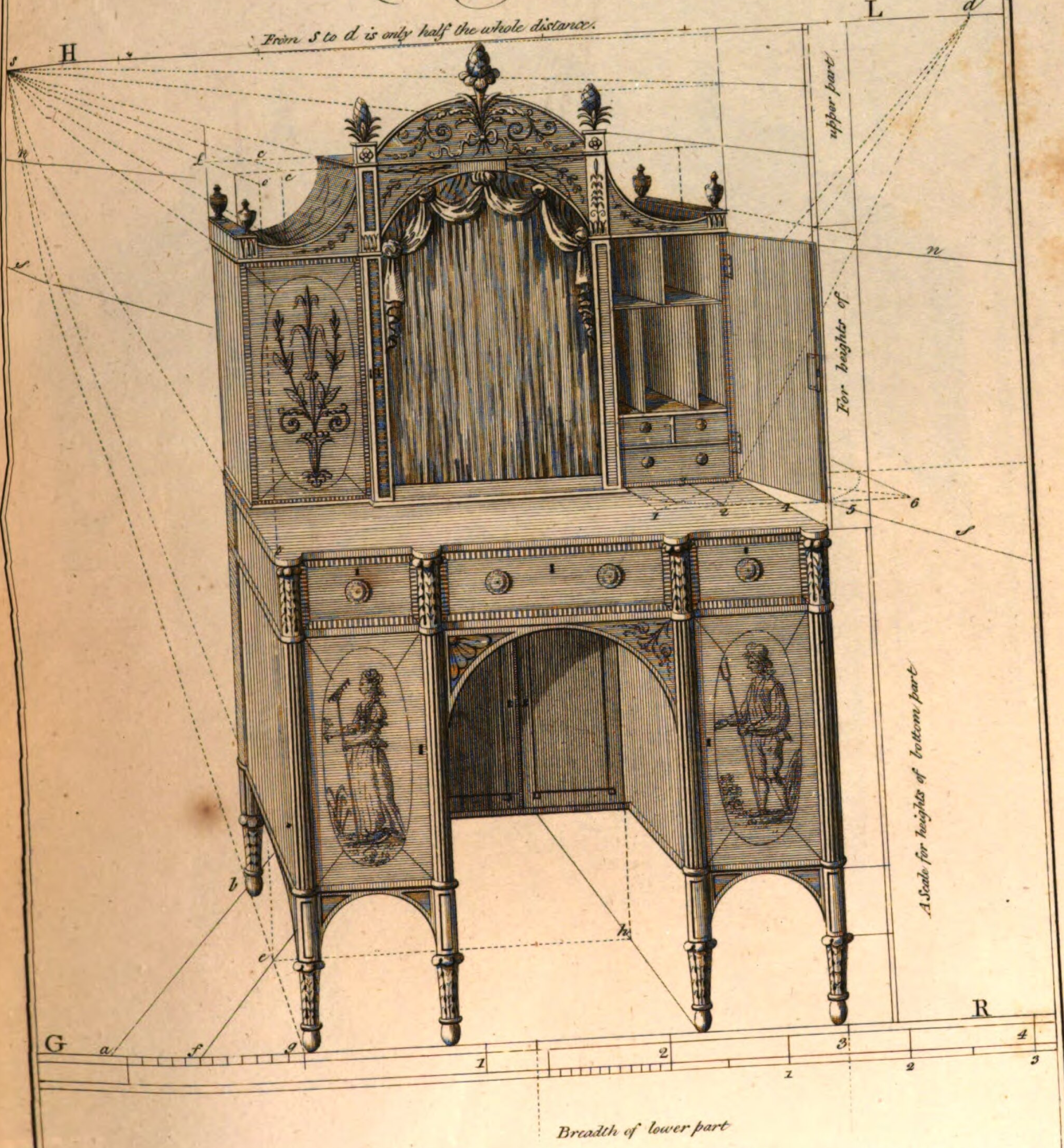
the

the center dreſſing-glaſs. Behind the drapery, which is tacked to a rabbet, and fringed or gimped, to cover the nails, is a ſhelf, on which may ſtand any veſſel to receive the dirty water. Above the drapery are tambour cupboards, one at each end, and one in the center under the drawer. Above the tambour at each end are real drawers, which are fitted up to hold every article neceſſary in dreſſing. The drawers in the cabinet part are intended to hold all the ornaments of dreſs, as rings, drops, &c. Behind the center glaſs is drapery; it may be real to ſuit that below, or it may only be painted in imitation of it. The glaſs ſwings to any poſition, on center pins fixed on the ſhelf above the candle-branches. The ſide-glaſſes fold in behind the doors, and the doors themſelves, when ſhut, appear ſolid, with ovals in the pannels, and ornamented to ſuit the other parts. Obſerve, the whole plan of the top is not in the plate, it being required to be two feet over.

The perſpective lines ſhewn at the circular end, are as follows.—When the plan is made, divide the curve into parts, as ſhewn; and from theſe diviſions on the ground line, draw lines to the center *s*. Then turn up the ordinates to the ground line; and from the points where they cut on that line, draw lines to the diſtance, as ſhewn, which will cut the viſuals at 6, 7, 8, 9, and ſo on, finding points to direct the curve by.

Of

A Cabinet.

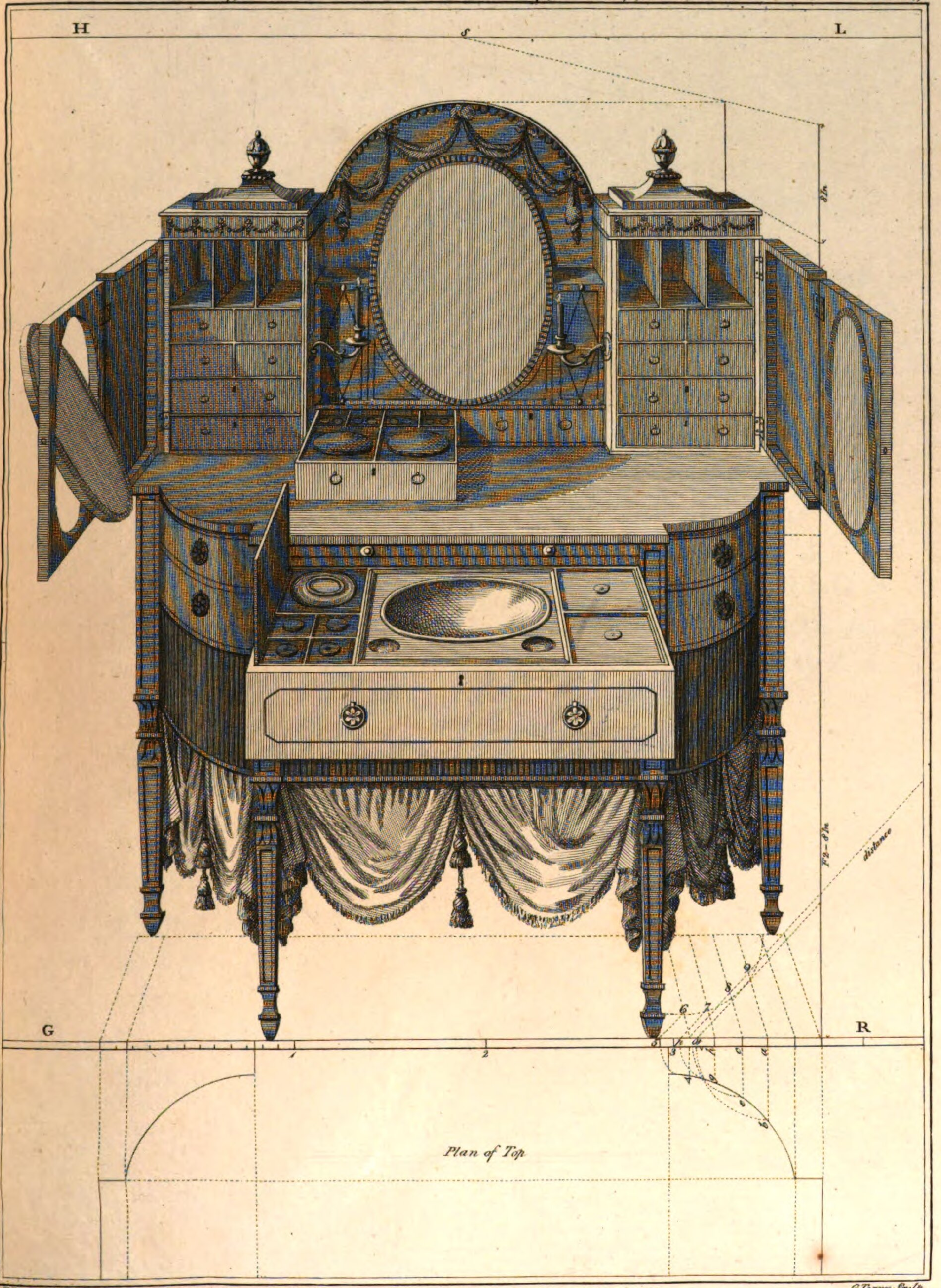

From S to d is only half the whole distance.
s
H
L
d
upper part
For heights of
m
f
c
e
e
c
n
1
2
4
5
6
s
A Scale for heights of bottom part
b
e
h
G
a
f
g
1
2
3
4
1
2
3
R
Breadth of lower part

Sheraton Del.

Terry sc.

A Lady's Cabinet Dreſsing Table

Plate. 49.


H
S
L
8 In
F2-8 In
distance
1
2
6
7
8
9
G
R
Plan of Top

T. Sheraton, del.

Publish'd as the Act directs, by T. Sheraton, May. 3. 1792.

G. Terry, Sculp.

Of the Lady's Cabinet and Writing-Table. Plates L.

THIS table is intended for writing on, and to hold a few ſmall books in the back of the upper part. Within the door at each end, under the domes, are formed ſmall cabinets of drawers, &c. The front of the upper part, which incloſes the neſt of drawers and letter holes, ſlides in under the top, and when drawn ſufficiently out falls down in the curve *f g*, and locks into the folding top.

The method of hinging this front is thus:—Suppoſe B D to ſhew it up, as it is in the deſign, ready for puſhing home. Then obſerve, D *d* is a ſlip which runs in a groove cut at each end. The front B is rabbetted out, and alſo the ſlip D. Theſe are hinged together, and are both of one thickneſs, ſo that when B is drawn out, the ſlip having a tenon at *d*, ſtops it from coming entirely out. The other figure ſhews the front when it is let down, which cannot fail of making it underſtood. The dotted curve line *o* P ſhews that the under ſide of the top muſt be hollowed out ſo that the angle of the falling front may clear itſelf as it turns.

Obſerve, the writing part folds over like a card-table, and when it is open, is ſupported by the drawer in the frame. Every other part muſt be plain to the workman.

N. B. Upon the ſame principles the top of the dreſſing-table, Plate XLVI. is managed.

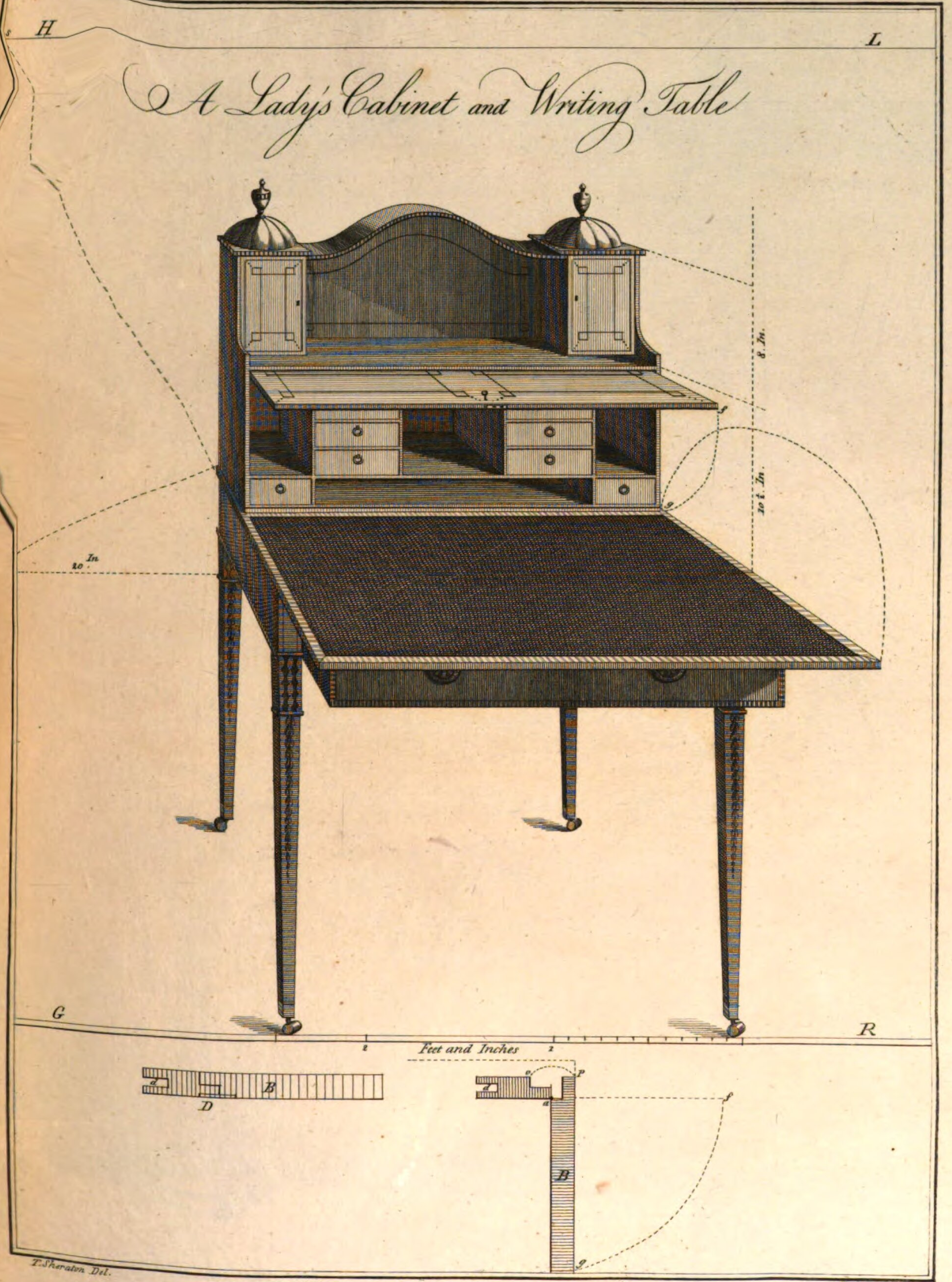
Of the Drapery. Plate LI.

LITTLE can be ſaid of this, as every part explains itſelf, as repreſented in the drawing. It is, however, neceſſary to obſerve, that the French ſtrapping and taſſels in the right-hand deſign is no part of the cornice, as ſome cabinet-makers have already miſtaken it to be. It is the upholſterer's work, and is ſewed on within the valance or ground of the drapery.

Theſe curtains are drawn on French rods. When the cords are drawn the curtains meet in the center at the ſame time, but are no way raiſed from the floor. When the ſame cord is drawn the reverſe way, each curtain flies open, and comes to their place on each ſide, as they are now repreſented. The cord paſſes on a ſide pulley fixed on the right-hand.

To

A Lady's Cabinet and Writing Table


s
H
L
f
8. In.
g
20½ In.
20. In
G
R
2
Feet and Inches
2
d
B
D
o
p
d
a
f
B
g

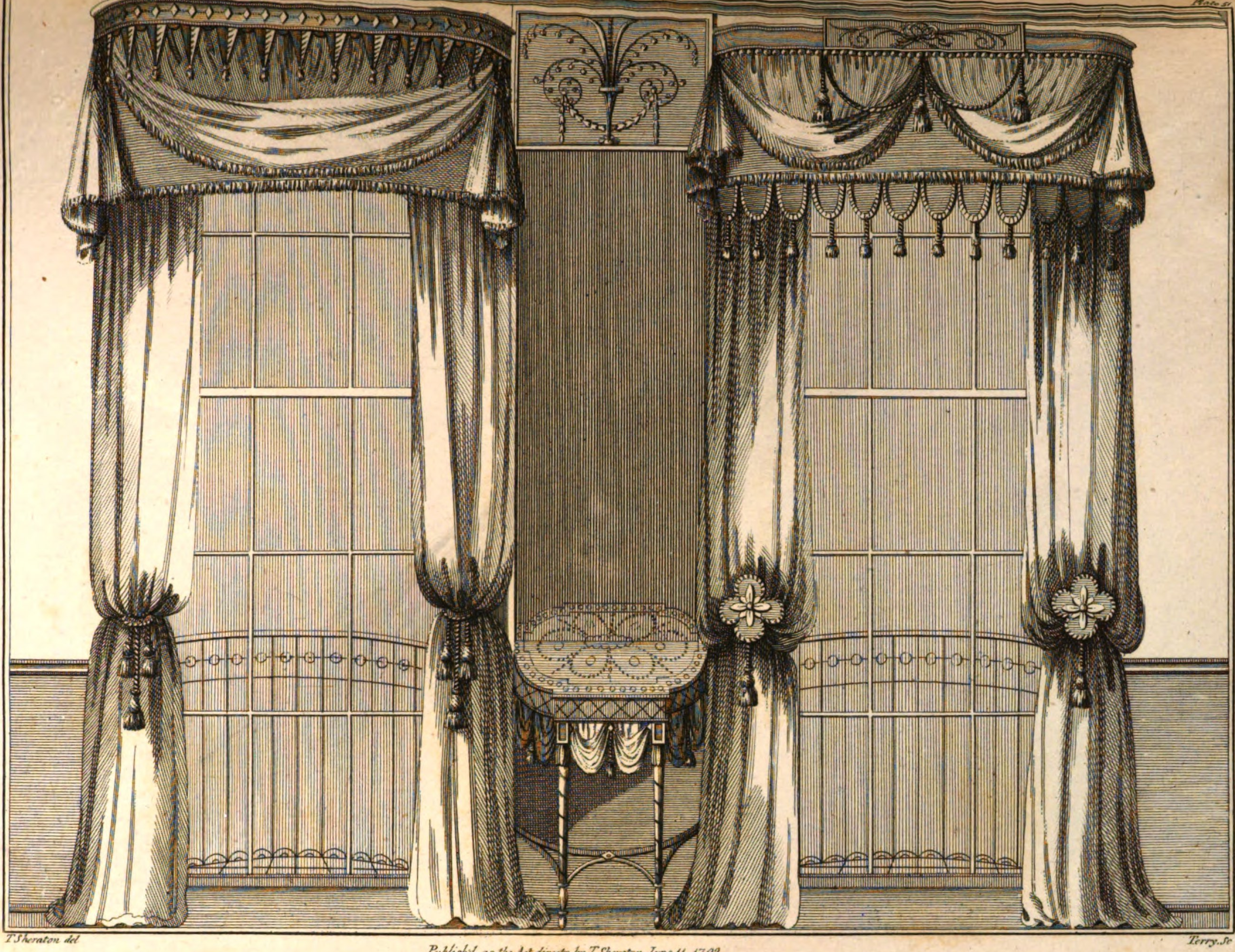
T. Sheraton Del.

Barlow Sculp.

Publiſhed as the Act directs by T. Sheraton April 10th 1792.

Plate 51

Cornices, Curtains & Drapery for Drawing Room Windows.



T Sheraton del.

Terry Sc

Publish'd as the Act directs by T. Sheraton June 11. 1792

To effect this, the rod is made in a particular manner, having two pulleys at one end, and a ſingle one at the other, which cannot well be deſcribed in words without a drawing of it.

Of the Gentleman's Secretary. Plate LII.

THIS piece is intended for a gentleman to write at, to keep his own accounts, and ſerve as a library. The ſtyle of finiſhing it is neat, and ſometimes approaching to elegance, being at times made of ſatin-wood, with japanned ornaments.

Of the manufacturing Part.

THE great thing to be obſerved in this, is the management of the fall A, or writing part, which is lined with green cloth. This fall is hung by an iron balance-hinge B, ſo that when the fall is raiſed up by the hand a little above an angle of forty-five degrees, or in the poſition it is ſhewn at A, it falls to of itſelf by the balancing power of B.

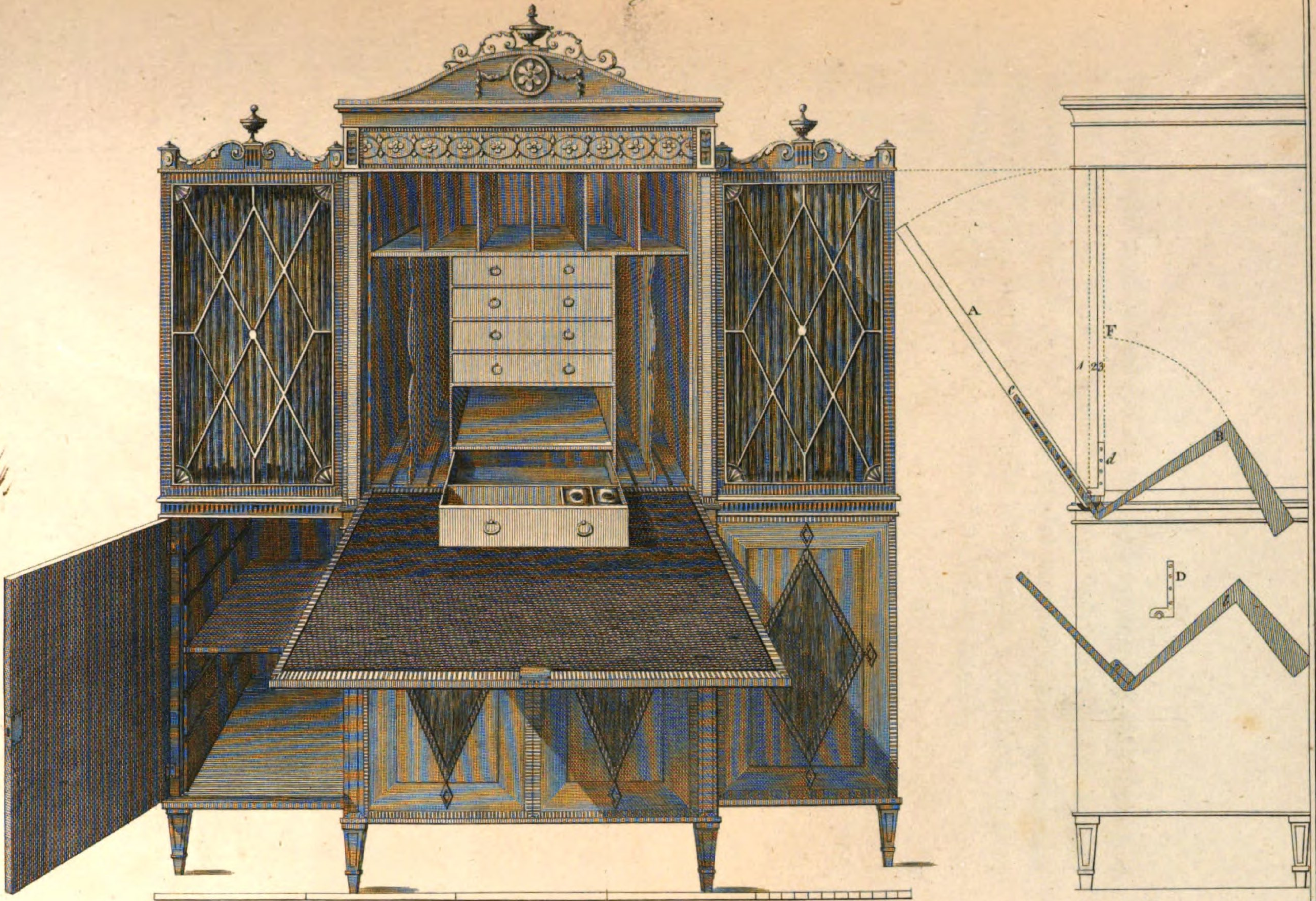
When A is in a horizontal poſition, B is at F, the inſide of the pilaſter, on which is glued a piece of cloth to prevent the iron from rattling. B ſtopping at F it is evident how firmly the fall is ſupported by that means; for the hinge is made very ſtrong, about three quarters thick at the dove-tail end, and tapered off to about a quarter thick at the joint, and where it is ſcrewed to the fall. The hinge is made in two parts, as D and *b*. D has a center pin, and is ſcrewed on to the inſide of the pilaſter, as at *d*; *b* is all in one piece, and is ſcrewed on to the fall, having a center hole to receive the abovementioned pin in the other part of the hinge.

It is neceſſary to obſerve, that there is a vacuity behind both the upper and lower pilaſters in which the iron balance operates, ſo that nothing is ſeen but the mere joint of the hinge.

Again, it is requiſite to obſerve, that a hollow muſt be worked on the upper ſide of the under carcaſs, to give place to the circular motion of the under angle of the fall, as it turns upon its hinge from a perpendicular to a horizontal form. This hollow may be obſerved in the plate. The ſpace 1 contains the fall when it is up; 2 is an open ſpace, which affords room for the rings on the ſmall drawers; and 3 is the pilaſter. The ornamented freeze under the cornice is, in reality, a drawer, which ſprings out when the bolt of the fall-lock is relieved. This is done by a ſpring-bolt let into the partition under the

drawer,

A Gentlemans Secretary


A
C
F
1
2
3
B
d
D
e

T. Sheraton. del.

Terry, Sc.

Publish'd by T. Sheraton. Sep. 11. 1792.

drawer, which is forced up by the bolt of the fall-lock into the under edge of the drawer; and when the fall is unlocked this ſpring-bolt returns to its place in the partition, and a common ſpring ſcrewed on to the drawer-back ſends it forward, ſo that it may be drawn out independent of a ring or handle.

When the fall is up, there appear two pannels in the form of thoſe below. As for any other particular, it muſt be underſtood by a workman.

Obſerve, the dimenſions of every part may be accurately taken from the profile by the ſcale.

Of the Cylinder Waſh-hand Table. Plate LIII.

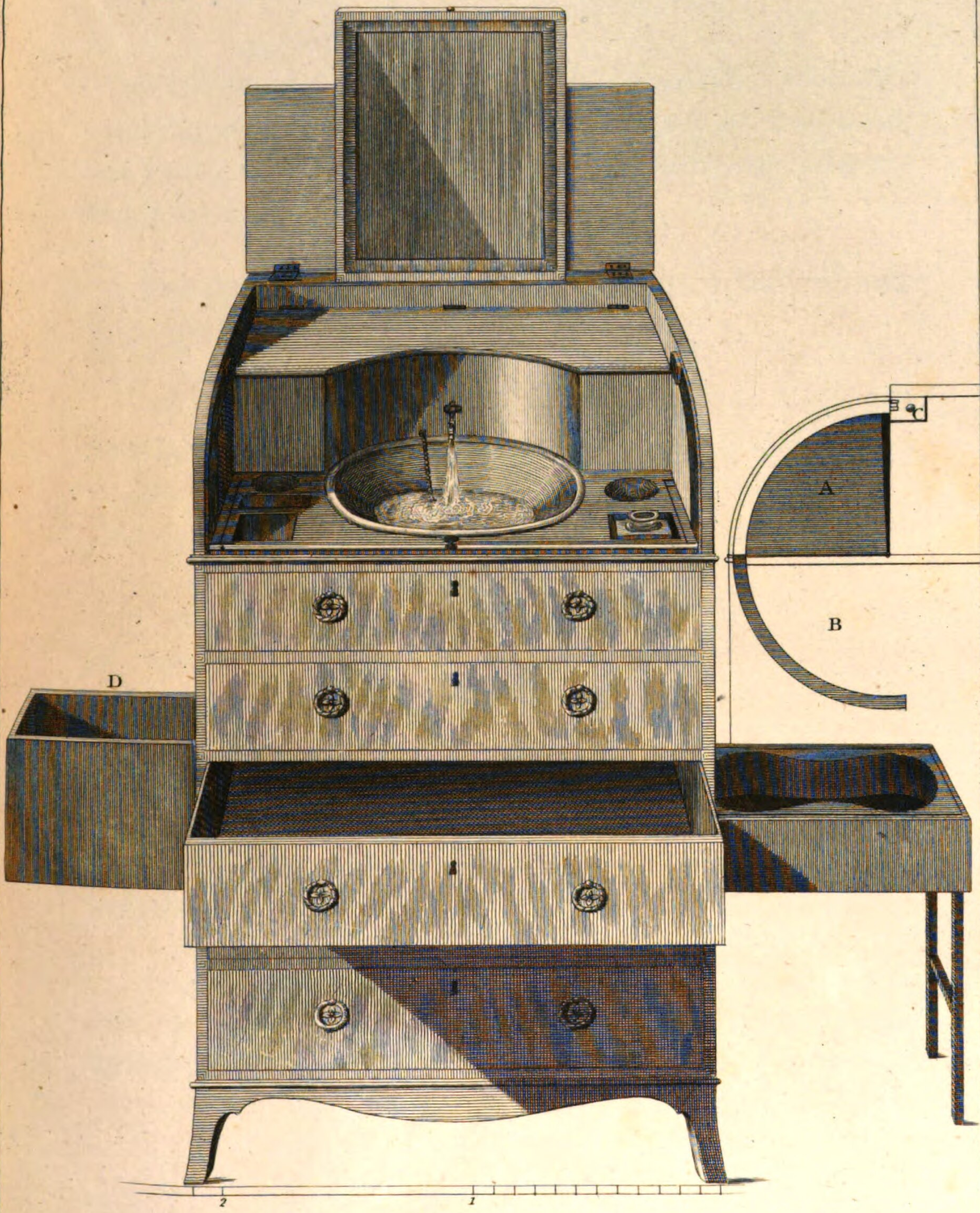
THESE are always made of mahogany, and having a cylinder to riſe up to hide the waſhing apparatus, they look neat in any genteel dreſſing-room.

They alſo contain a bidet on the right near the front, and D, a water-drawer on the left near the back, ſo that when the two are puſhed home they paſs by each other. The drawer on the front, which appears partly out, runs above the bidet and the water-drawer. The two heights of ſham drawers above contain the cylinder, and the two heights of ſham drawers below contain the bidet and water-drawer. The baſon has a plughole at the bottom, by which the water is conveyed off into the drawer D, which is lined with lead. The top of the ciſtern is hinged, and can be turned up at any time to fill it with freſh water. The glaſs riſes up behind, in the ſame manner as that of a ſhaving-ſtand. And when the glaſs is down, the top can be turned down alſo; and the cylinder being raiſed to meet it, the whole is encloſed. The motion of the cylinder is guided by two quadrant pieces, one at each end of it, which are hinged to the top in which the baſon hangs. This is ſhewn by A in the profile; which, when the cylinder is let fall to its place, will be at B. When the cylinder is raiſed up to A, it catches at C, which is a ſpring of the ſame kind as thoſe put on to ſecretary drawers. The bidet-drawer is ſometimes made to take quite out, having four legs to reſt on. The end of the piece of work is cut out ſo as the feet can go in without being folded up. This, in the deſign, is ſtopped from coming quite out, and the framed legs, which appear, fold under the drawer and ſlip in along with it.

Of the Pembroke Table and French Work Table. Plate LIV.

The uſe of this piece is for a gentleman or lady to breakfaſt on.

A CYLINDER WASH-HAND TABLE



T. Sheraton del.

G. Barrett ſculp.

Publish'd as the Act directs by T. Sheraton, June 28. 1792.

The ſtyle of finiſhing theſe tables is very neat, ſometimes bordering upon elegance, being at times made of ſatin-wood, and having richly japanned borders round their tops, with ornamented drawer-fronts.

The manufacturing part of this table differs but very little from thoſe in common uſe.

The fly brackets which ſupport the flaps are made and fixed in the ſame manner as any other, only I apprehend it beſt to make a dove-tail groove in the front for the drawer ſides, at a diſtance from each end of the drawer-front equal to the thickneſs of the bracket and the inner lining; ſo that the front laps over and covers the whole, as appears in the deſign. In this caſe the lock-bolt ſhoots up into the top of the table. The top and frame may be connected to the pillar and claws, either by a ſquare block glued up, or by a couple of pieces, about four inches broad, half-lapped into each other at right-angles, and double tenoned into the pillar, and ſcrewed to the bottom of the frame, as the profile of the pillar and claw is intended to ſuggeſt.

The workman is deſired to obſerve, that the top of the table, as ſhewn in the deſign, is not meant to repreſent a regular ellipſis, as they are generally made a little fuller out at each corner of the bed. The reaſon of this is, that the flaps, when turned down, may better hide the joint rail.

Of the French Work Table, Plate LIV.

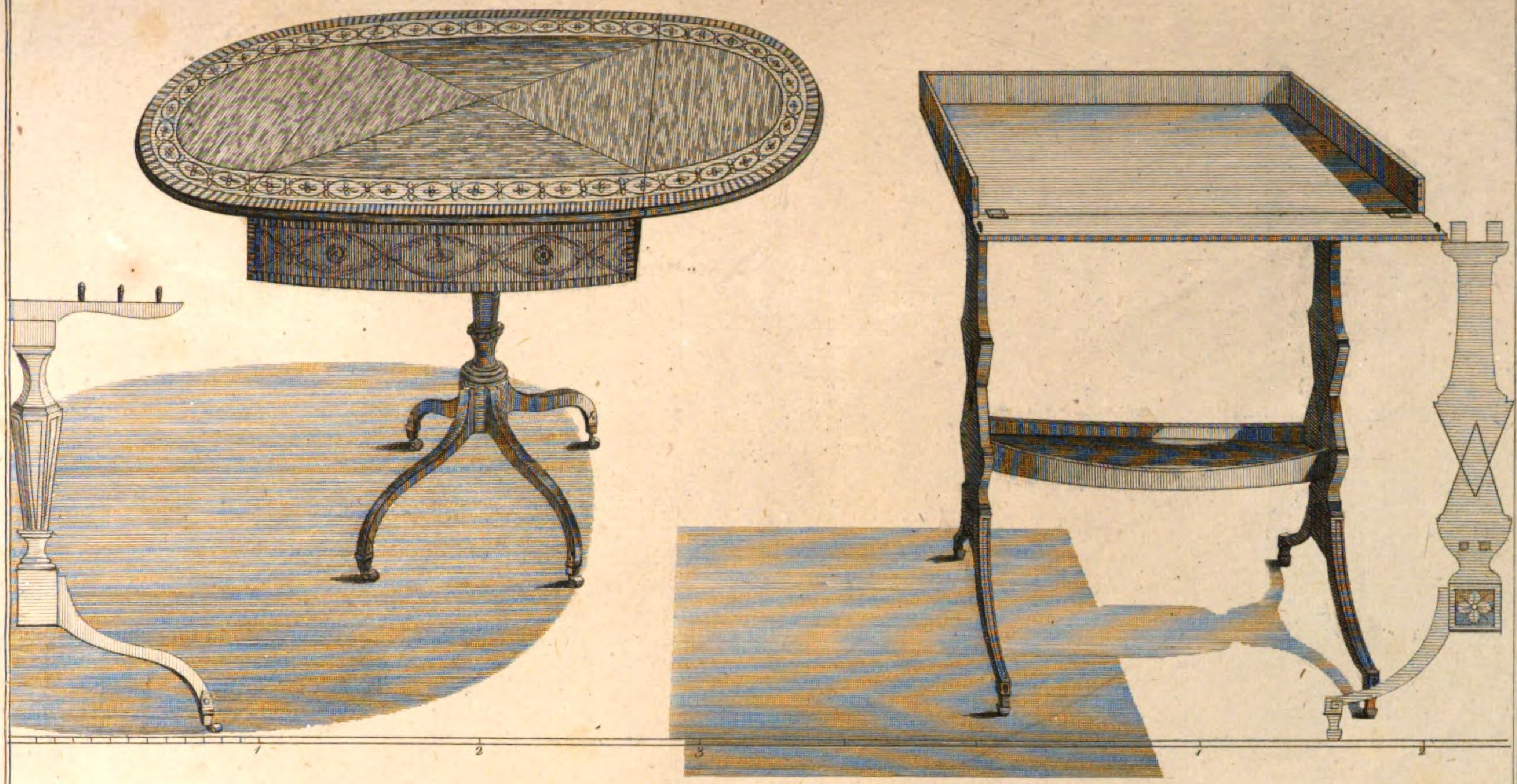
THE title of this table ſufficiently indicates its uſe. The ſtyle of finiſhing them is neat, being commonly made of ſatin-wood, with a braſs moulding round the edge of the rim.

The front part of the rim is hinged to the top, in the ſame way as the front of a ſecretary or deſk-drawer; ſo that when it is turned up, it faſtens by two thumb-ſprings as they do. The braſs moulding is mitered upon the edge of the rim when the front is up, and after it is hinged; which being cut through with a thin ſaw, the moulding, on the return of the front, will be fair with that on the end.

The ſhelf below is ſhaped ſomething like a boat. The bottom of it is made of inch ſtuff, and double tenonned into the ſtandards, as the profile plainly ſhews. The top of each ſtandard has alſo double tenons, to which croſs-bars are morticed and ſcrewed to the under-ſide of the top.

The ſcale ſhews the proportions of the ſtandard, and the height of the table; its breadth is fourteen or fifteen inches.

A Pembroke Table. A Lady's Work Table.



T. Sheraton del. Publish'd as the Act directs by T. Sheraton, Nov. 5. 1792. G. Terry Sc.

The boat part, which ſerves as a convenience for ſewing implements, is ſix inches over the middle, and three at each end.

I have, in theſe two deſigns, introduced ſtrict ſhadowing, that the learner may better judge of its effects in ſuch caſes.— But I muſt obſerve the ſhadows here are rather too faint, becauſe I was afraid to make the plate look heavy. The ſun's rays are here conſidered parallel to the picture, which is fully illuſtrated, by different caſes, in the Treatiſe on Shadowing, ſee page 328. And, therefore, I ſhall only obſerve here to the learner, that, in making out the ſhadows of objects, a harſh outline ought carefully to be avoided. In fact, there ought to be no outline at all, except thoſe firſt drawn by a pencil to determine the boundaries of the ſhadow; after which a large hair pencil ſhould be uſed to fill up the ſhadow. We may likewiſe remark, that if Nature be obſerved duly, ſhe teaches us that the ſhadows of objects are ſtronger neareſt the foot or place where they reſt, and grow fainter the further they recede from the foot of the object. The reaſon of this is: becauſe if ſhadows are very long, as from a houſe, there is a ſtrong reflection of light towards the boundaries, which mixes with the ſhadow, and conſequently weakens it. It is ſomewhat ſimilar to what aſtronomers term a penumbra, or imperfect ſhadow accompanying a total one.

Laſtly, it may alſo be obſerved, that when an object is totally immerſed in the ſhadow of another, as the table claws are in the ſhadow of the top, there is a ſort of additional ſhadow, occaſioned partly by reflection, and partly by the contact of the two ſurfaces, but theſe are ſhort and imperfect in their boundaries.

Of the Tripod Candle-Stand. Plate LV.

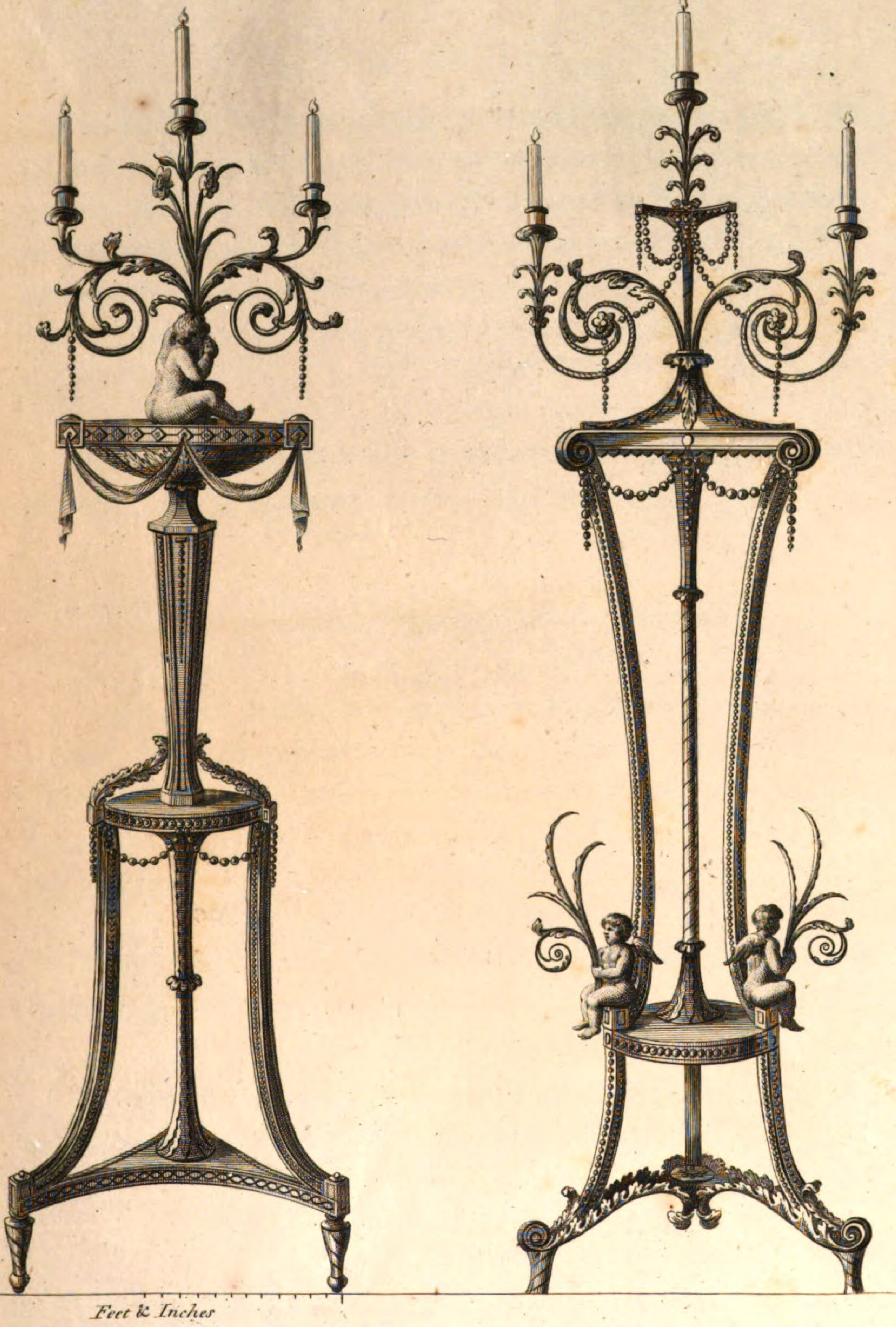
THESE are uſed in drawing-rooms, for the convenience of affording additional light to ſuch parts of the room where it would neither be ornamental nor eaſy to introduce any other kind.

The ſtyle of finiſhing theſe for noblemen's drawing-rooms is exceeding rich. Sometimes they are finiſhed in white and gold, and ſometimes all gold, to ſuit the other furniture. In inferior drawing-rooms they are japanned anſwerable to the furniture.

Perſons unacquainted with the manufacturing part of theſe ſtands may apprehend them to be ſlight and eaſily broken; but this objection vaniſhes, when it is conſidered that the ſcrolls are made of ſtrong wire, and the ornaments cemented to them.

Tripod Candle Stands.

Plate. 55.



T. Sheraton Del.

Barlow Sculp.

Published as the Act directs, by T. Sheraton. July. 24th 1792.

I could not ſhew to advantage more than three lights, but, in reality, there are four; one at the center, and one at each angle. The top of the left ſtand is a round vaſe, which can be turned and have the ſquare handles put on afterwards. The handles ſhould be placed parallel to two of the feet. The top of the right one is a concave ſpherical triangle, having all its ſides equal.

As to any other part, the workman's own notions will ſuggeſt every thing neceſſary in their manufacture.

Of the Harlequin Pembroke Table. Plate LVI.

THIS piece ſerves not only as a breakfaſt, but alſo as a writing table, very ſuitable for a lady. It is termed a Harlequin Table, for no other reaſon but becauſe, in exhibitions of that ſort, there is generally a great deal of machinery introduced in the ſcenery.

Tables like this have already been made, but not according to the improved plan of the machinery here propoſed.

In this, however, I aſſume very little originality or merit to myſelf, except what is due to the manner of ſhewing and

deſcribing

deſcribing the mechaniſm of it: the reſt is due to a friend, from whom I received my firſt ideas of it.

The particular advantages ariſing from the machinery are as follows:

Firſt, the neſt of drawers, or till, ſhewn in the deſign, can be raiſed to any height, gradually, until at length the whole is out.

Second, when the whole is out, as repreſented in the deſign, it cannot be taken away, becauſe of three ſtops which keep it in; two at one end, and one at the other, according to the grooves in No. 1.

Thirdly, but if neceſſity require that the till ſhould be taken quite away from the reſt of the table, in order to come at the machinery, then one of theſe ſtops at one end is ſo conſtructed that it can be ſlipped back, and, the till being raiſed up at the ſame end where the ſtop is ſlipped back, the two at the other end of courſe will relieve themſelves, ſo that the till can be taken quite away.

Fourthly, when the till is replaced, the ſtop can be puſhed into the groove again by the finger, which returns again into the groove by the force of a ſmall ſpring.

Fifthly, The till being let down again until it is perfectly even with the reſt of the table-top, it can then be ſecured in its place by means of another ſtop at the bottom, ſo that if the whole table were turned upſide down the till would ſtill keep its place.

Sixthly, although the till be raiſed and lowered by turning the fly-bracket which ſupports the flap, yet the bracket is made to loſe this effect or power by the turn of a key, and the bracket may then be drawn out to ſupport the flap without raiſing the till, and the table can then be uſed, as in common, to breakfaſt upon.

Theſe are all the advantages that are neceſſary, or that can be looked for, in tables of this ſort, to render them complete, and to obtain the approbation of the ingenious.

But it will now be requiſite to ſhew in what manner the machinery operates ſo as to effect theſe; and, likewiſe, to give ſome deſcription of its parts, that the workman may be able to form a proper idea of the whole.

The firſt and great thing to be attended to is, to ſhew the manner of raiſing the till by turning the fly-bracket. To ac-

compliſh

compliſh this, I have given a perſpective view of the whole machinery at No. 1. Suppoſing the till to be taken out, and the fly-brackets and inner lining away from the framing; *a b* is an upright iron axis, made in two parts, and connected together by a round pin at the joint *b*; of courſe, if the winch *c* be turned round, the axis *a* will turn round with it by the above pin, without moving the lower part of the axis *b*. Whence it is evident, that if the winch *c* be ſcrewed to the under edge of the fly-bracket, which bracket is ſhewn in the deſign, it will turn round without affecting any part of the machinery. This is the cauſe why the flap of the top can be up whilſt the till is down. But if the ſquare ſocket *a* be preſſed down paſt the joint *b*, the two parts of the axis will then be confined together, and therefore if the winch *c* be moved this way, it is evident that the machinery will inſtantly be put in motion in the following manner:

The winch *c* being ſcrewed to the fly-bracket, and turned ſquare out, it deſcribes by its paſſage a quadrant of a circle; and the arm *s* of the crank-rod being fixed faſt into the ſame axis *a b*, conſequently it will deſcribe the ſame curve as the bracket: and as the crank-rod R is jointed into its arm at *s* and at *t*, in moving the arm the rod R is puſhed forward to *j*, and the horizontal cog-wheel H of courſe turns to the left-hand on the center C. It being then turned to the left, as expreſſed by the dotted line at *q*, it follows that the upright cog wheel N muſt be turned to the right-hand; and if this be turned to the right-hand, then muſt alſo the quadrant cog-wheel Q on the left turn to the right with it: and, becauſe the axis A is fixed faſt in the wheel Q, and the crooked levers *e e* into A, conſequently the rollers L L, fixed by the rod *o* to theſe levers, will deſcribe a quadrant of a circle, as denoted by the dotted line and the roller 9; becauſe the connecting cog-rod 5 makes Q move in the ſame curve as N does. Again, if N, the upper part of the upright cog-wheel, move to the right, then muſt M, the lower part of it, move to the left; and, being connected with the cog-rod 6, and it again to the right-hand quadrant cog-wheel Q, it follows, as before, that the levers *f f*, and the roller L, will deſcribe a quadrant of a circle to the left-hand, as at 8. The reader muſt eaſily ſee now, that when the winch *c* is turned by the fly-bracket, that every part of the machinery will be put in motion, and that the levers and rollers, in approaching gradually to 8 and 9, muſt neceſſarily raiſe up the till. But it muſt alſo be obſerved, that the motion of the levers *f f* and *e e* is greatly promoted by the power of the common ſteel-ſprings S S; for, when the till is down, theſe are always charged; that is, the ſides of the ſprings are nearly cloſe to each other, and theſe being connected with what may be termed the auxiliary, or aſſiſtant cog-rods, 4 and 7, and conſequently preſſing againſt their ends, the quadrant cog-wheels Q Q are thereby made to revolve, and the levers and rollers are raiſed almoſt as much by this means as by the other machinery. It muſt alſo be noticed, that as theſe ſprings and auxiliary rods greatly aſſiſt the other power in raiſing the till, ſo do they alſo check the ſudden fall of it, by a conſtant reſiſtance againſt the preſſure of it, ſo that the paſſage of the till downwards is made by this mean ſmooth and eaſy.

Obſerve, *p*, *p*, *p*, *p*, are braſs pulleys fixed to keep the cog-rods in their place, and *w w* are pieces of wood to keep the ſprings firm to their center.

The reaſon why there are but three rollers, and two of them at one end, is obvious; becauſe the till muſt reſt truer on three points than on four. It cannot totter on this account when it is fully raiſed, becauſe there are two ſtops at that end where there is only one roller, which run in the grooves GG; and if the ſtops chuck up to the end of the grooves when the till is up, it is impoſſible that it can totter, conſidering that the other end is upon two rollers. And here let it be noted, that if the workman find any inconvenience owing to the double roller *o* being at the ſame end with the axis *b b*, it can be removed by putting the double roller where the ſingle one is, which makes no difference with any other part of the machinery. And obſerve, that when the rollers are nearly perpendicular to their axis A A, they enter upon an inclined plane, or on thin pieces of wood planed off like a wedge, of the width of the rollers, and whoſe thin end is glued to meet the rollers as they riſe, ſo that the till can thereby be raiſed as high as we pleaſe. Theſe wedges being glued on the under ſide of the till to ſuit exactly the place of the rollers, the projection of the wedges below the till makes it neceſſary that there ſhould be a vacuity in the axis A A, for them to fall into when the till is down; becauſe, in this ſituation, the till reſts on the three rollers, which are nearly on a level with the axis A A. And as the wedges above mentioned muſt lie acroſs the axis A A when the till is down, every workman muſt ſee the neceſſity of a vacuity, or otherwiſe the till would not ſettle to its place.

The next thing in order is to ſhew how one of the ſtops can be relieved, or ſlipped back, ſo that the till may be taken quite away. The conſtruction of this ſtop is ſhewn by No. 4, which ſuppoſes that we ſee the under-ſide of the till. A is a hole cut through the till, which hole is drawn by a compaſs, having one foot at C the center. P is a round pin, which comes through to the inſide of the bottom of the till. K is a tin key which hooks this pin. In applying this key to the pin, the writing ſlider, ſhewn in the deſign, muſt be puſhed in, and the front-part which covers the letter holes turned up to its place; and there being a groove acroſs the under ſide of the ſlider, exactly where the pin comes, and the ſlider giving a little way for the thickneſs of the aforeſaid key, the groove juſt mentioned admits the key over the head of the pin P; then, when the key is drawn back again, P moves toward A by the center C; and S, the ſtop which projects beyond the till, is by this mean drawn within. B is a plate ſcrewed on to the till to keep the ſtop firm. Again, when the till is down to its place, it is neceſſary that it ſhould be ſtopped there alſo, as has been already ſaid. The apparatus for this is ſhewn at No. 3, which is a different view of the ſame lock as at No. 2. 1, 2, 3, 4, is ſuppoſed to be a part of the bottom, not of the till, but that whereon the machinery is placed at No. 1. *t s* is a kind of trammel with ſlits in it, moving on a center at *s*. A pin is fixed to the bolt of the lock, and there being a paſſage for the pin cut out of the lock-plate, as ſhewn in the deſign, this pin moves up and down, according as the key is turned. *a* is a kind of lever, with two arms, moving at the center *a*. *c c* are ſtaples which are faſtened to the underſide of the till, and as the bolt of the lock ſhoots downwards, the trammel *t s* throws the arms of the lever out of the ſtaples which are fixed to the underſide of the till; by which means the till is relieved, and can then be raiſed by drawing out the fly-bracket. And here the workman muſt be careful to obſerve, that when the bolt *b*, No. 1, is ſhot, as it now appears, the till is always relieved, and the bracket at the ſame time has power to raiſe the till; becauſe the fork D works in the groove *d* of the axis *a b* at No. 1, and thereby preſſes the ſocket *a* to *b*, and gives the winch *c* power over the machinery. And obſerve further, that when the bolt *b* at No. 2 is up, as it is ſhewn at No. 3, then it is evident that the arms of the ſtop-lever will paſs through the beforementioned ſtaples at the underſide of the till and ſecure it, while, at the ſame time, the bracket will loſe its power over the machinery; becauſe the ſocket *a*, at No. 1, is thereby raiſed above *b*, and of courſe as *b* turns on a pin, the winch *c* cannot affect the crank-rod *s* R, and therefore no part of the machinery is moved. Thus it is, I think, ſufficiently clear that the till can be ſtopped and relieved when it is either up or down, and alſo that the bracket can be drawn out to ſupport the flap, while, at the ſame time, the till is both down and ſtopped, ſo that the whole may be uſed as a common breakfaſt table.

It remains now to give ſome hints reſpecting the manufacturing part.

Of the Table Top.

THE ſize of the table when opened is four feet, and two feet ſeven inches long; and the rails eight and a quarter deep.

The whole top is divided into four compartments, to anſwer the opening for the till. Round theſe compartments is a japanned border, to fill up the ſpace which lies between the end of the table and the end of the till. This border muſt be continued all round alike, to make the pannels appear uniform and of equal ſize. The bed of the top ſhould be framed in two pannels of three-quarters mahogany well ſeaſoned, and the breadth of the ſtiles to ſuit the opening of the till. A pannel of half-inch ſtuff ſhould be tongued into the other part of the bed where the till does not riſe. Then, for the ſake of the aſtragal which is to be worked on the edge of the top all round, a piece ſhould be tongued in, the long way of the grain, into each end of the bed. And obſerve, that as the bed of the table will frequently have to be taken off in the courſe of the work, it is beſt to put ſmall tenons into the under ſide of it, and mortices into the rails all round; by which means the bed will be kept to a certain place, and taken eaſy off at any time. A black ſtring is put next the till, all round the inſide of the border, to hide the joint. In putting this black ſtring on at the opening of the till, the inſide of the mahogany frame ſhould be rabbetted out to take a ſlip of black veneer about three-eighths wide; and it being left to ſtand above the framing the thickneſs of the veneer, this black ſlip can be ſhot by a rabbet-plain to the thickneſs of a neat ſtring, and the veneer muſt be jumped to it. The uſe of this is, that when the till riſes it may not take any part of the ſtring away with it, which it certainly would do if it were put on merely as a corner ſtring.

Of the Till.

THE carcaſs of the till is made of half-inch mahogany; the partitions and letter-holes of thin quarter ſtuff, and black beads put on their edges, all of which muſt be kept back about half an inch from the edge of the carcaſs, to give place to the writing-ſlider; part of which turns up as a front to the inſide of the till, and part of it remains in it: and, as a part of the writing-ſlider remains in the bottom of the till below the drawers, conſequently there muſt be a joint in the ſlider to anſwer it; which joint is hinged at each end, before the croſs-band is put on for the green cloth. The workman may make the hinges himſelf to ſuit that purpoſe. They may be made as common deſk-fall hinges, only the knuckles of the hinge are made a little higher than common to receive a thin veneer; which, when ſcrewed on, the veneer for the band of the cloth lies upon and covers the ſtraps, ſo that a part of the knuckle is only ſeen: but obſerve, that the ends of the veneer, each meeting at the knuckle, muſt be cut in a ſloping direction, ſo that they and the braſs knuckle between them will be exactly in the form, and of the ſame nature, as the rule-joint of a fly-bracket for a Pembroke table; and therefore it muſt be evident to every workman that the front will turn up ſquare. The ſlider is ſtopped into the till by a couple of pins which run in grooves; and when it is puſhed home, before it can turn up, a hollow muſt be worked in the bottom of the till, to give room for the angle of the riſing part of the ſlider to turn in. When the ſlider is turned up, it is kept in its place by a ſpring-catch, which ſtrikes into a plate put on at the under ſide of the top of the till. And obſerve, that when the front is up, it ſhould be rather within the carcaſs of the till, both for the purpoſe of letting the till go eaſy down, and to admit of a ſlip of thin green cloth at each end, ſo that when the front is turned upon the top of the Pembroke table it may not ſcratch it.

Another method may, however, be propoſed, and which will be attended with leſs trouble; only with this diſadvantage, that it takes off a little of the height of the drawers.

The ſlider, being made in two parts, may be hinged in the manner of a card-table top, which, when it is folded over, can be puſhed to its place. But obſerve, that the under top muſt be made ſo much broader than the upper one, as will admit of its being ſtopped in after the manner of the other; ſo that when it is drawn out, the upper top will riſe and clear the drawer fronts. If the ſlider be made in this manner, the drawers can then be brought within a little of the front edge, and what remains ſerves to give place to a couple of thumb-nail holes to draw out the ſlider by.

N. B. The proſpect door is made to run in at the top like a drawer, upon the ſame principles as the front of the cabinet in Plate L.

Of the Frame of the Table.

THE legs are made a little ſtronger than uſual, becauſe the table is pretty heavy altogether.

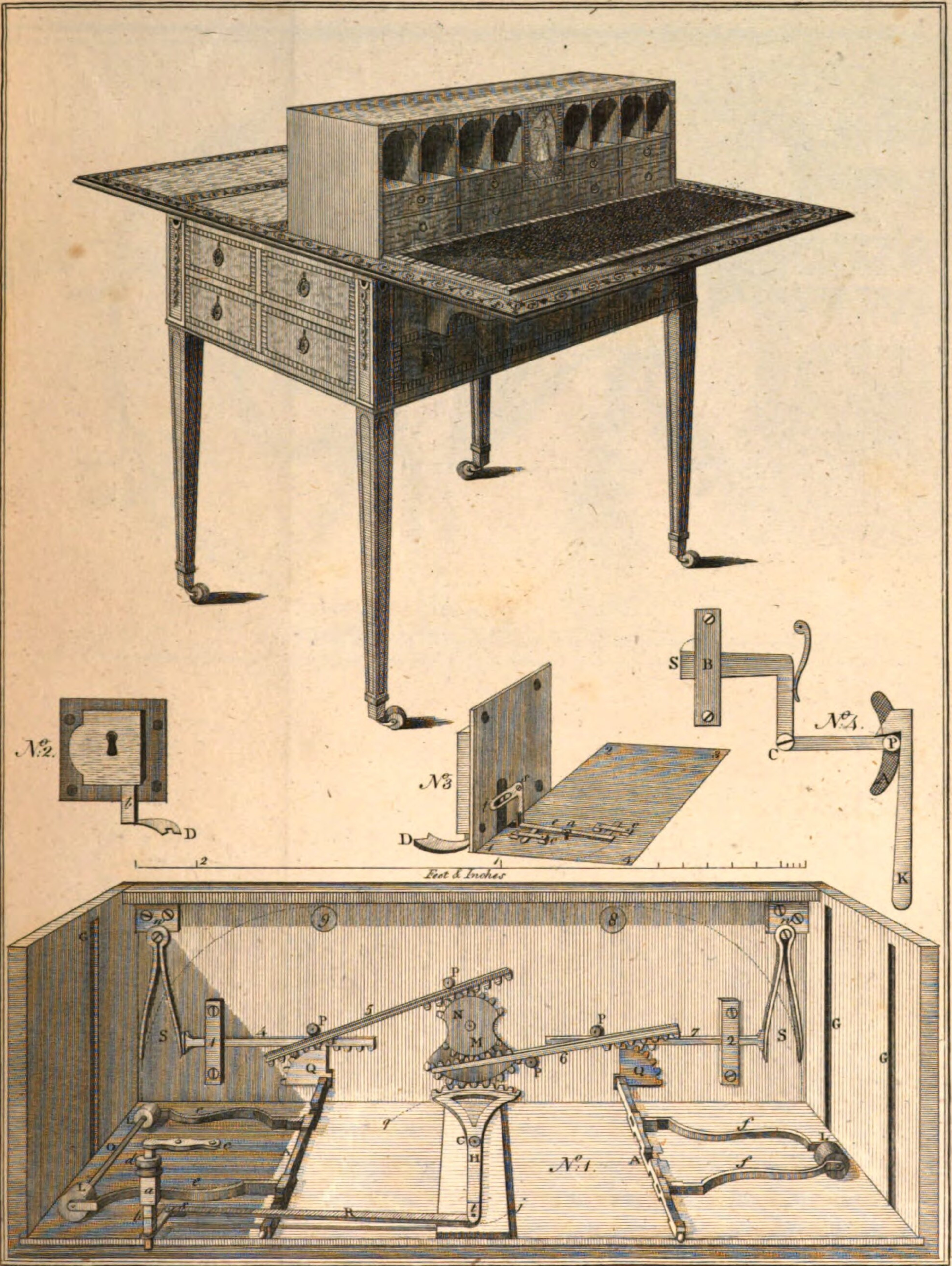
Both the end rails are divided into four drawers each, in appearance; but, in reality, there are but two in the whole: for obſerve, that, for the ſake of ſtrength in the frame, the lower drawer of the left hand is made real, and that above it is a ſham; but at the other end, which is not ſeen in the deſign, the upper drawer is real, and the under one a ſham. A middle rail is tenonned, of inch ſtuff, into each end rail. Againſt this rail the upright part of the machinery is fixed, as ſhewn at No. 1; and as this rail ſtands within the edge of the top-framing about an inch, it contains the whole projection of every part of the machinery, ſo that the till paſſes without obſtruction.

The inner lining for the fly-brackets to fall againſt, is not leſs than three quarters thick when planed; and it muſt be the whole breadth of the end rails, i. e. eight and a quarter. The fly-bracket makes up the remaining thickneſs of the foot, and comes down low enough to anſwer the height of the upper croſs-band of the lower drawer. The part remaining below the bracket is veneered the whole length with ſatin-wood, and croſs-banded, to match the drawer fronts. The workman, in making the fly-bracket to which the winch *c* is ſcrewed, muſt obſerve to make a ſhoulder pin on the turning part of it at the under edge: and this ſhoulder will require to be double the uſual thickneſs, that the iron winch *c* may be let into the bracket without injuring the rule-joint, or interfering with the wire of its center.

The lock, at No. 2 or 3, is put on at the inſide of the inner lining, ſo near to the axis *a b*, at No. 1, as that the fork D of the lock ſhall extend to the groove *d* in the ſocket of the axis *a b*, which then will determine the place of the key-hole, as ſhewn in the deſign.

A HARLEQUIN PEMBROKE TABLE.

pl. 56.



No. 2.
b
D
No. 3
D
1
2
3
4
S
B
No. 4.
C
P
K
2
1
Feet & Inches
9
8
n
S
P
4
5
N
M
P
6
7
1
2
Q
Q
G
G
G
L
O
d
c
e
a
b
q
C
H
No. 1.
A
f
f
L
R
t
j

T. Sheraton del.

Publish'd by T. Sheraton Dec.r 11. 1792.

G. Terry Sculp.

Ornament for a Frieze or Tablet.

T. Sheraton delin.

Published as the Act directs, Oct.r 18. 1791, by T. Sheraton.

G. Terry sculp.

Of the Pediments. Plate LVII.

WITH reſpect to theſe pediments little can be ſaid, as the deſigns themſelves ſhew in what manner they ſhould be executed.

No. 1. Should have the facia, or ground board, glued up in three thickneſſes, having the middle piece with the grain right up and down. The foliage ornaments are cut out along with the aſtragal, and planted on; and the whole may eaſily be made to take off from the cornice, by having a tenon at each end and one in the center.

No. 2. The tablet part is intended to have a croſs-band round it, and the drapery may be japanned. The aſtragal on the top of it is meant to return over the ogee. The ſquare of the ogee may come forward, level with the tablet, to prevent too great a projection.

No. 3. In the center there are two pilaſters to project a little from the ground, which are fluted. The pannels at each end are intended to be fanned the reverſe way, or with the rounds out.

No. 4. The ſcrolls are continued in one piece from the foliage, and planted on.

No. 5. The center is intended to be veneered and croſs-banded, with an oval let in, and japanned. The pedeſtal above is intended to be thrown back in a hollow carved in leaves. The foliage on the ſcrolls is meant to lap on the aſtragal, and to finiſh off at the patera. The ground of the facia is fanned out.

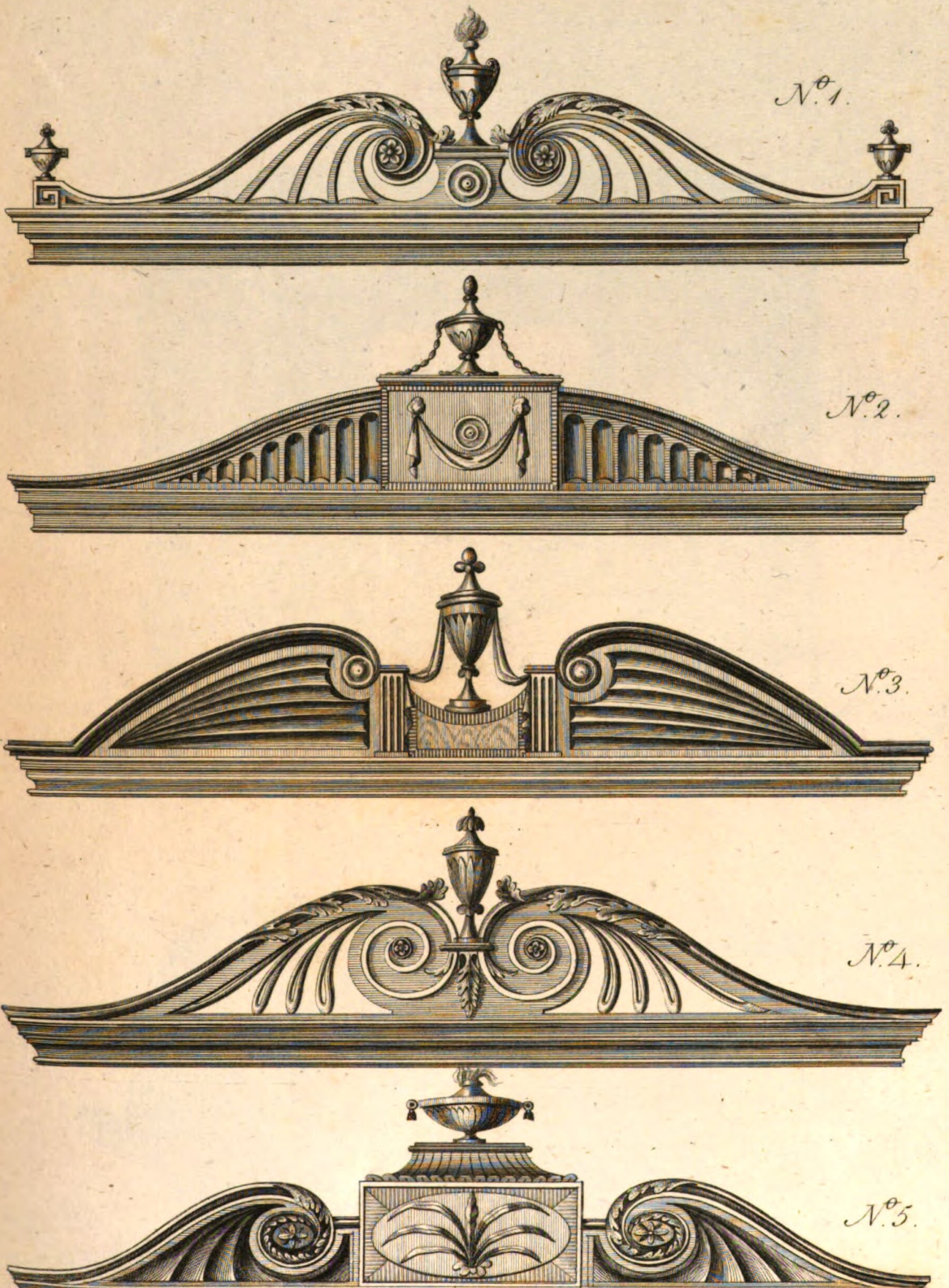
Of the Cornices. Plate LIX.

In theſe cornices the ſpring is ſhewn, and the proper gaging is pointed out. The width and thickneſs alſo of the mahogany is ſhewn. The aſtragal, in No. 3 and 5, can be worked ſeparate, and glued on afterwards. The pateras, in No. 6, are turned and planted on.

Of the Method of gaging and working Cornices.

The explanation of this may be thought, by ſome, an unneceſſary buſineſs; but from the bungling manner in which I have ſeen many workmen proceed to ſtick cornices, I am certain

PEDIMENTS for BOOKCASES


No. 1.
No. 2.
No. 3.
No. 4.
No. 5.
4
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T. Sheraton. del

G. Terry Sculp

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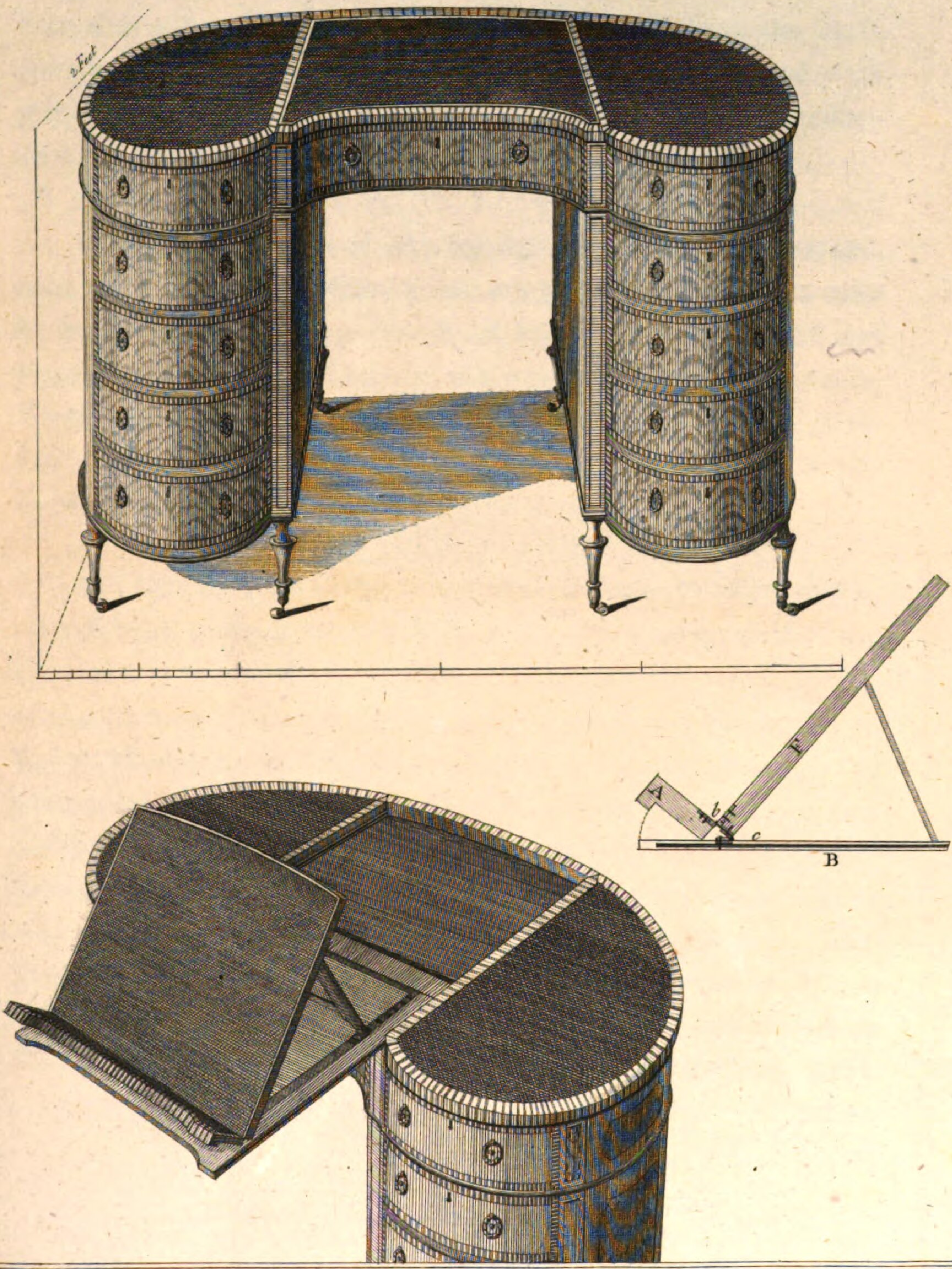
A KIDNEY TABLE.


2 Feet
A
b
c
E
B

T. Sheraton del.

Publish'd as the Act directs, by T. Sheraton. Oct. 11, 1792.

Terry Sc

tain that a few hints will be of ſervice, eſpecially to the inexperienced. For this purpoſe I have, in No. 1, lettered each gage-point, and I ſhall proceed as ſuppoſing that it is neceſſary that the whole ſhould be taught.

When the pattern of any cornice is given to be worked, take the drawing and ſtrike a line *a n* to touch as near as may be each member. From this front line ſtrike one at each end ſquare from it, ſo as to take in the whole extent of the cornice. Then draw another line parallel to that on the front, to ſhew the neceſſary thickneſs of the mahogany, and proceed as follows:

Let the ſtuff be ſawn out broad enough to plane to *b o*; after which, plane it true on both ſides, and glue on deal of the breadth of *e p*, and thick enough to make out the whole ſpring of the cornice. After the glue is dry, plane the mahogany to the exact breadth of *b o*. After ſtriking a ſquare line acroſs the mahogany, extend the compaſſes from *a* to *a*, and to *c*, *f*, *g*, &c. and lay all theſe points on the ſquare line, and run a gage thro' each of them. Run then a gage from *a* to *b*, and from *n* to *o*; and taking a bevel, fix the handle of it exactly by the front line, and let the inſide of the blade of it correſpond with *o p*. With the bevel thus fixed, plane down the wood behind till it fit the bevel in every place, and be brought down to *o*. Take then a ſquare, and plane down the wood at *b* and *e* till the ſquare fit in every place, and the wood is brought down to *b*. After this lay the cornice on the ſide *o p*, and ſhoot off the wood *a*, *a*, *b*; then lay it on the ſide *b e*, and ſhoot off the wood at *n o* to *m*. The cornice being thus properly ſprung, faſten it down on the ſide *a p*, and proceed to rabbet out the ſeveral ſquares. Begin at *c* and rabbet down to *f*; at *b* run on a ſide gage, and, entering in by a ſnipe's-bill, work down to *i*, the fluting being laid on afterwards; at *q* run on a ſide gage each way for the ſquare of the ovalo. From *i* rabbet down to *k*, and at *l* down to *m*; and thus it is evident that the whole cornice, of whatever kind, cannot fail of being correctly worked.

Of the Method of contracting and enlarging Cornices.

SUPPOSE A to be a cornice already drawn or worked, and it be required to draw and work one a third, fourth, or any other proportion narrower than A, and, at the ſame time, to contract its projection in proportion to its height:

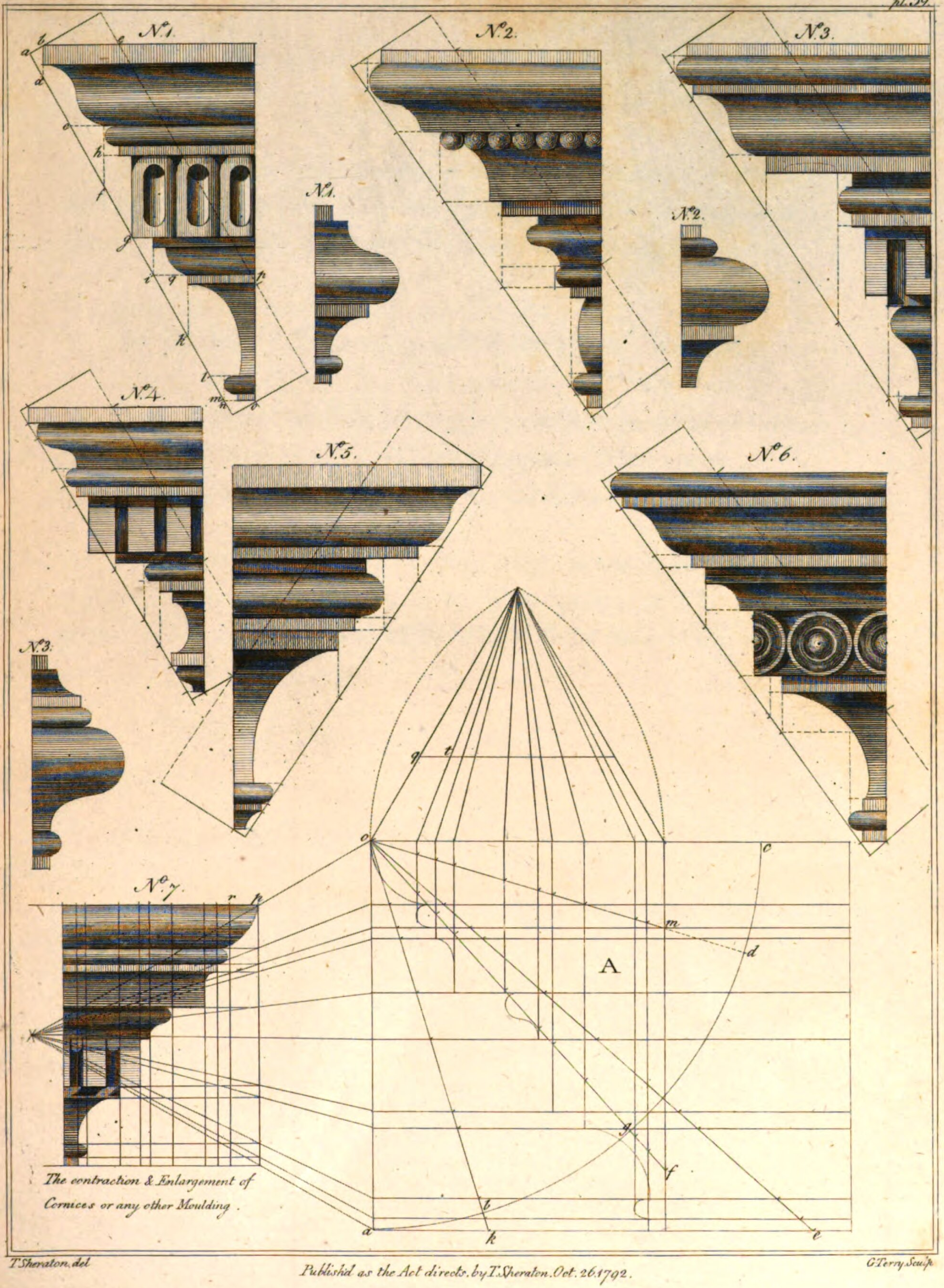
Take the compaſſes and extend them to *a o*, the whole height of the cornice A, and with this opening ſweep an arch each way, and where they interſect, to that point draw right-lines from *o* and *a*, forming an equilateral triangle. In the ſame manner proceed with the projection of A, as ſhewn in the figure. To the ſummits of thoſe triangles draw lines from the ſeveral heights and projections of each member. If the cornice to be drawn is to be one third leſs, then divide any one ſide of the triangles into three equal parts, and take one part from *o* to *p*, and let fall a perpendicular from *p*; and from where this perpendicular cuts each line draw parallels, which will give the height of each member in exact proportion. For the projections: *o q* is one third of the ſide of the triangle, as before; draw a parallel line at *q*, which will give the ſeveral projections ſought. Take *q t*, and transfer this to *p r*, and ſo of the reſt, till you have laid on each projection; after which let fall perpendiculars, as ſhewn at No. 7, and proceed to draw the outlines of each member within their proper ſquares, and the cornice will be contracted in the moſt accurate manner.

Of enlarging Cornices.

SUPPOSE now the cornice A is required to be higher than what it is at preſent. Draw parallel lines from each member, and having fixed the compaſſes to the height propoſed, fix one foot at *o*, and move the other till it touch any where on the line *a k*, as at *k*; draw a line from *c* to *k*, and where this line interſects with each parallel before drawn, will be the ſeveral heights of the mouldings as required. To find the projection, proceed thus:—ſweep the arch *a c*, cutting *o k* at *b*; take *a b* and place it from *c* to *d*, and from *d* draw a line to *o*, and *o m* will then be the whole projection of the cornice proportionable to the height *o k*; conſequently where the line *o m* interſects, each perpendicular raiſed from the ſeveral projections of A, will be the ſeveral projections ſought. *o m* is then a ſcale line for the projections, and *o k* for the heights of each member; and having theſe, the cornice can then be drawn on a ſeparate paper, in the ſame manner as A was drawn at firſt.

By continuing the parallel lines of A to the right, as ſhewn in the plate, and by letting fall its perpendiculars to any length, it is evident that A may be enlarged as much as we pleaſe, by drawing the line *o k* more oblique, as at *e*, which then makes it rather more than one third higher. Then, by extending the compaſſes from *a* to where *o e* cuts the arch, and by replacing this opening from *c* to *g*, and ſtriking a line from *o* to *g* through to *f*, *o f* will be its projection as before; on which principles *o f* will be in a ratio with *o e*. This the workman can prove, for by comparing *o f* with the length of the projection of A, he will find it rather more than one third longer; and by compairing *o e* with *o a*, he will find it rather more than one third longer alſo.

CORNICES & SURBASES.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e

The contraction & Enlargement of Cornices or any other Moulding.

T. Sheraton, del. | G. Terry Sculp.

Publish'd as the Act directs, by T. Sheraton. Oct. 26. 1792.

Thus it is evident that any cornice or moulding whatever, and however complex, may be contracted and enlarged as we pleaſe, and that with the greateſt mathematical nicety.

Of the Lady's Drawing and Writing Table. Plate LX.

THESE tables are finiſhed neat, either in mahogany or ſatin-wood, with a braſs rim round the top part. The upper part is made ſeparate from the under part, and fixes on to it by pins.

The riſing deſk in the middle may be made to ſlide forward*, which will then ſerve to draw upon; and the ſmall drawers below the coves at each end, will be found convenient for colours.

The drawer in the middle of the front ſerves to put the drawings in.

The top is lined with green leather or cloth.

The ſcale ſhews the ſize of every part in the front, and the breadth is two feet three inches.

The height of the upper part is eight inches.

---

* See the directions given for the Kidney Table.

Of

Of the Dining Parlour. Plate LX.

THIS method of repreſenting a dining or drawing-room has its advantages; though the moſt general method is by a plan and ſection, as the drawing-room in Plate LXI. In this method the end wall neareſt the eye is ſuppoſed to be laid level with the floor, without which the inſide of the room could not be ſeen. The advantage of this is, that the walls, furniture, and every particular, are ſhewn in their natural poſition, except the firſt end, ſo that the effect of the whole may be better judged of than in the other method.

The advantage of the method in Plate LXI. is, that the ſides and ends of the room being turned down, from a geometrical plan, every thing on the walls is ſhewn geometrically, and therefore the parts are more diſtinct; but with this diſadvantage, that it muſt be viewed at four different times, by turning each end and ſide to the eye; whereas, in the other way, the whole is ſeen at one view.

In proceeding to draw after the method of Plate LX, make a ſcale of feet as there ſhewn, and draw G R for a ground line, and H L for the horizon. Let the center of the picture be in the middle of the end; and, as theſe are views of a ſhort diſtance, extend the compaſſes from the center to *o*, and turn it up to *d*, which will be the ſhorteſt diſtance that can be applied. Draw viſuals from *o*, *c*, *b*, *a*, to the center. From *o* to 1 lay on the ſize of the firſt pier, and draw a line to *d*, which, cutting the viſual drawn from *o* to the center, gives the perſpective of it. Then lay from 1 to 2, the breadth of the window, and draw a line to *d*; and in like manner find the appearance of all the piers and windows. Obſerve, that a line from R to *d* finds the whole length of the room. How every other part muſt be drawn will be obvious to every one who underſtands perſpective, and no other with any propriety can attempt it.

This dining-parlour gives a general idea of the Prince of Wales's in Carlton Houſe; but in ſome particulars it will be a little varied, as I had but a very tranſient view of it.

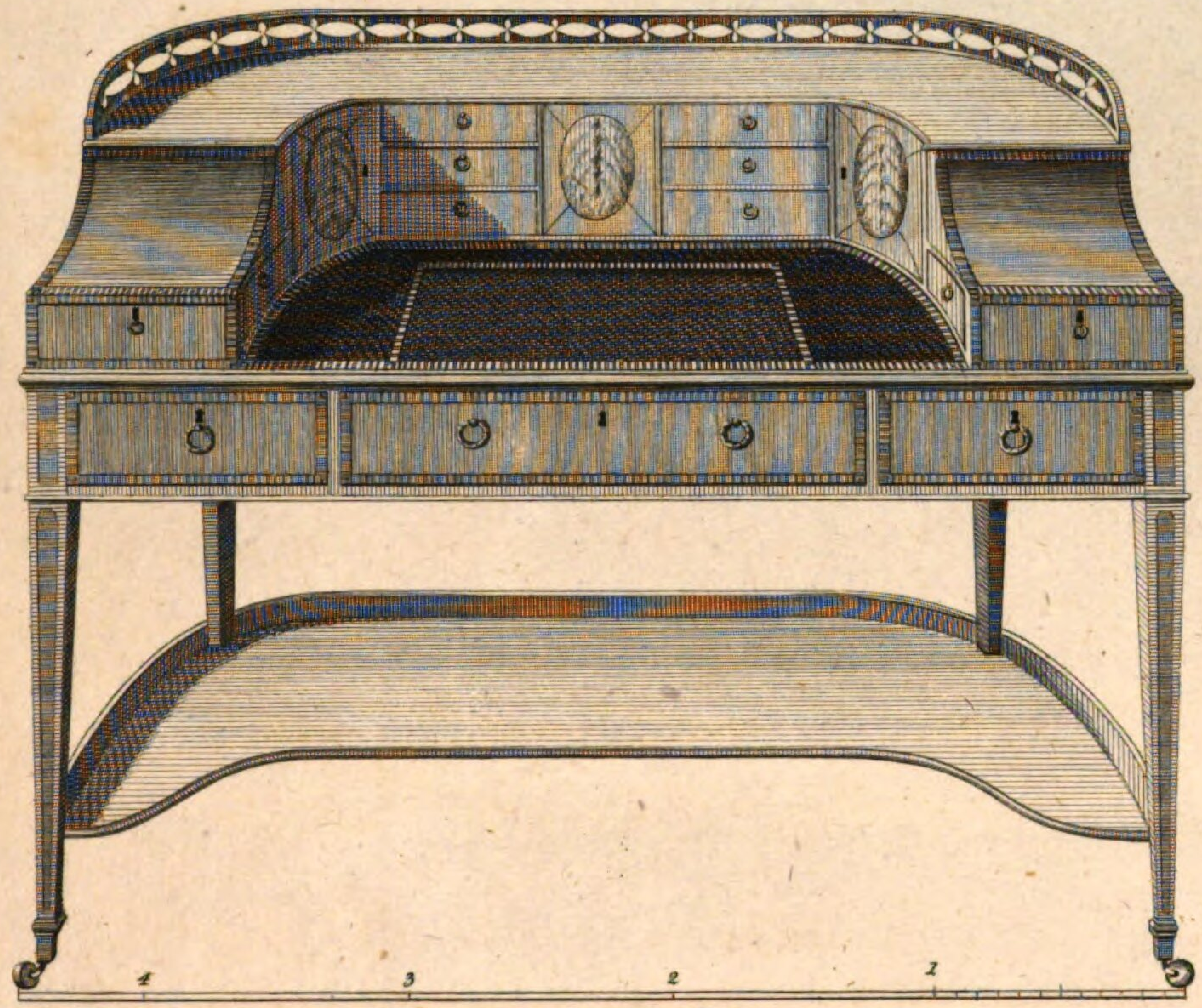
The Prince's has five windows facing St. James's Park. This alſo has five, one of which is hid by the left column. His windows are made to come down to the floor, which open in two parts as a double door, leading to a large graſs plat to walk in. If I remember right, there are pilaſters between each window; but this is intended to have glaſs. In his is a large glaſs over the chimney-piece, as this has. To theſe glaſs frames are fixed candle-branches. At each end of his is a large ſideboard, nearly twelve feet in length, ſtanding between a couple of Ionic columns, worked in compoſition to imitate fine variegated marble, which have a moſt beautiful and magnificent effect. In the middle are placed a large range of dining-tables, ſtanding on pillars with four claws each, which is now the faſhionable way of making theſe tables. The chairs are of mahogany, made in the ſtyle of the French, with broad top-rails hanging over each back foot; the legs are turned, and the ſeats covered with red leather.

I could not ſhew the curtains of each window without confuſion, but they are of the French kind.

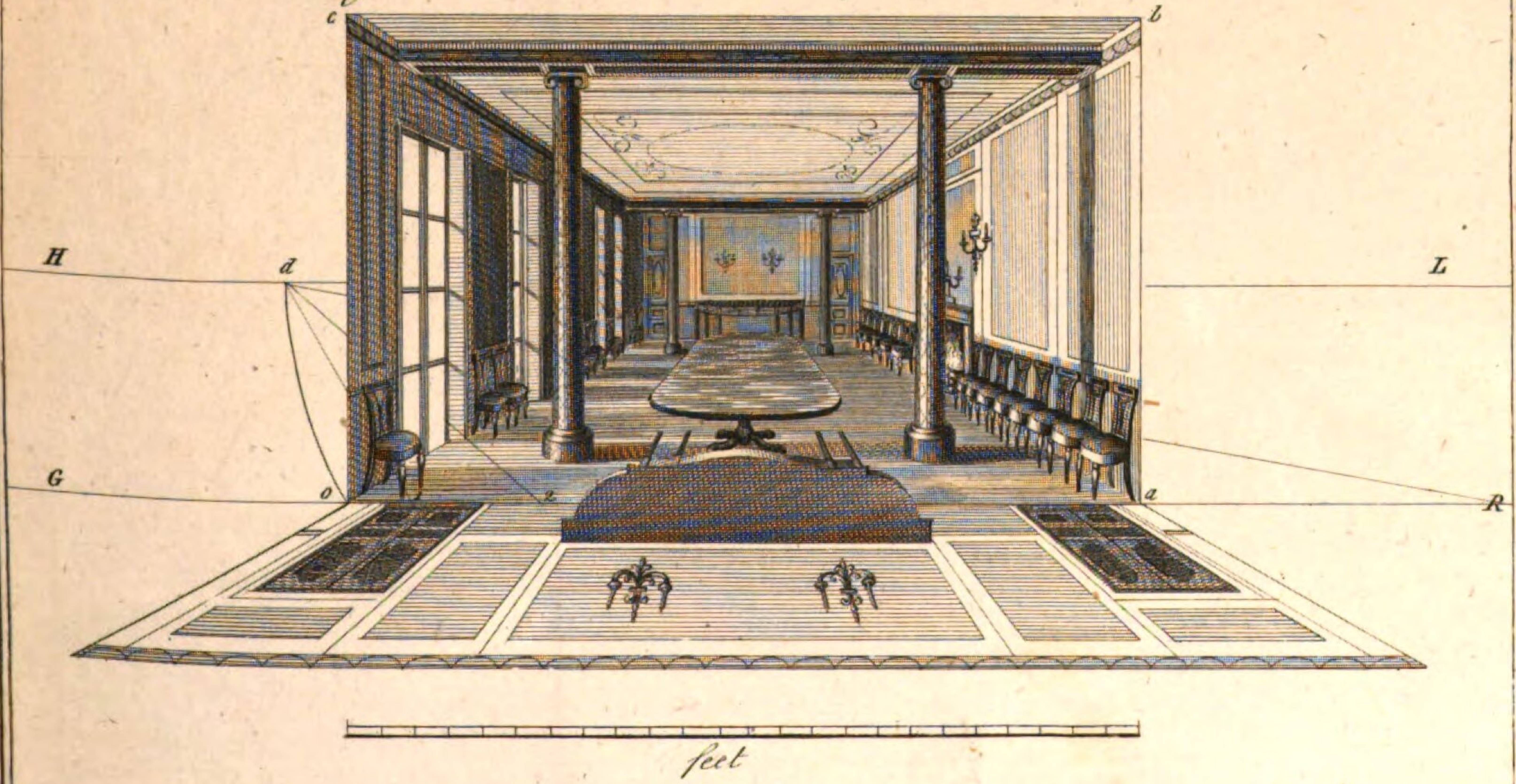
Many dining-rooms of the firſt nobility have, however, only two columns and one ſideboard; and thoſe of leſs note have no columns.

The general ſtyle of furniſhing a dining-parlour ſhould be in ſubſtantial and uſeful things, avoiding trifling ornaments and unneceſſary decorations. The pillars are emblematic of the uſe we make of theſe rooms, in which we eat the principal meal for nature's ſupport. The furniture, without exception, is of mahogany, as being the moſt ſuitable for ſuch apartments.

A Ladys Drawing and Writing Table.



A Dining Parlour in imitation of the Prince of Wales's.


c
b
H
d
L
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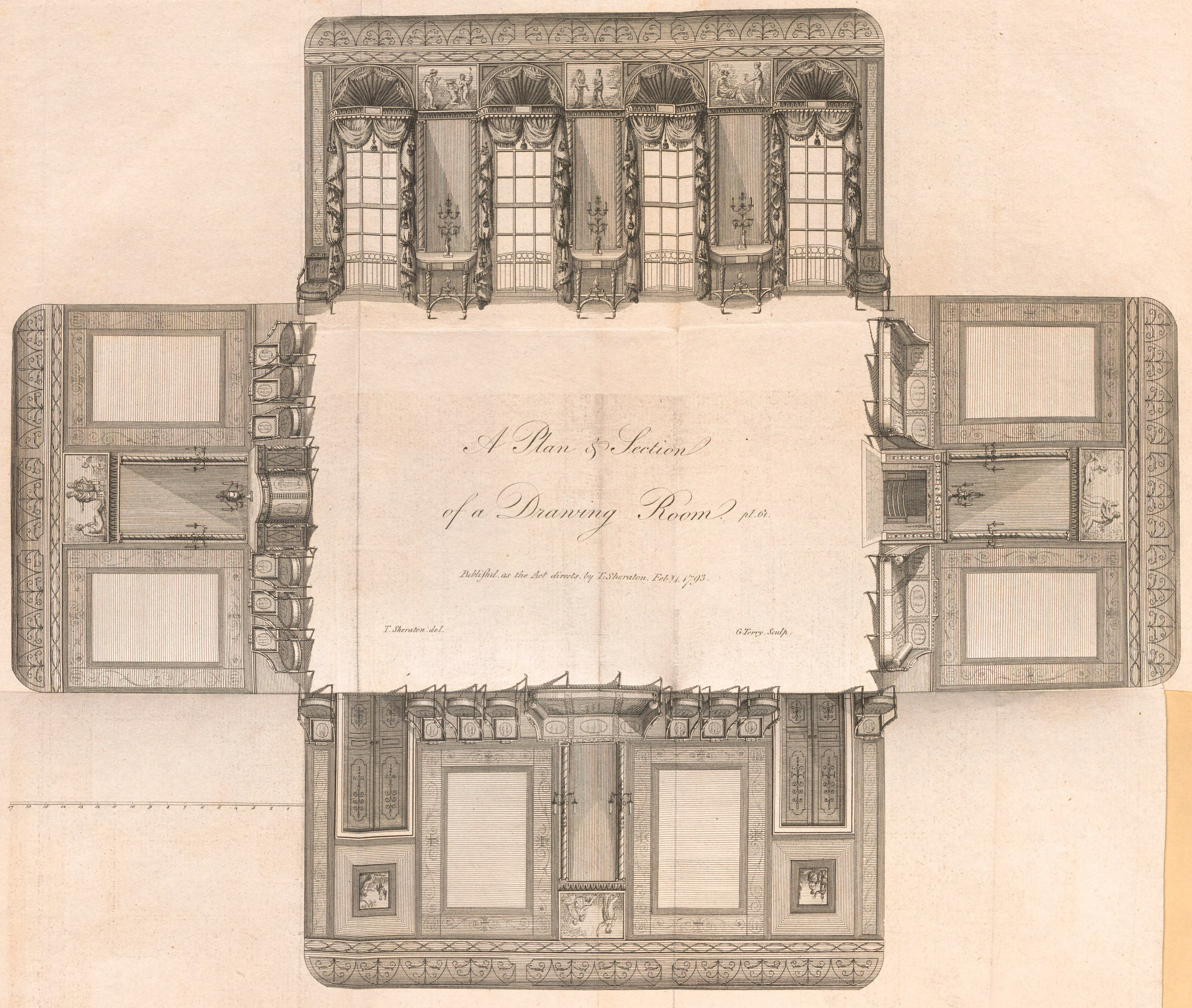
T. Sheraton Del.

Barlow ſculp.

Publiſhed as the Act directs, by T. Sheraton Jan.y 16, 1793.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A Plan & Section of a Drawing Room. pl. 61.

Publish'd as the Act directs, by T. Sheraton. Feby 1. 1793.

T. Sheraton. del.

G. Terry. Sculp.

Of the Drawing Room. Plate LXI.

In drawing a room of this kind very little perſpective is wanted. All that is required is a horizontal line on each wall. And I would not adviſe drawing every object on each wall to one point of ſight, as thoſe at the extremities will thereby become exceedingly diſtorted and unnatural. For, upon ſuppoſition that the ſpectator moves along to different ſtations as he views any one ſide of the room, perſpective will admit that the deſigner have as many points to draw to as the ſpectator had ſtations to view from. If a room of this ſort be narrow, fewer points may do for the furniture at each end, with a little management; but the furniture on the ſide walls ſhould have almoſt as many points as pieces of furniture. The line that marks out the boundaries of the floor, ſerves as the proper ground line to each horizon, and the geometrical meaſurement of each piece being taken from the ſcale and laid down on the wall, the perſpective is drawn from each point backwards, or into the room.

A drawing-room is of that ſort which admits of the higheſt taſte and elegance; in furniſhing of which, workmen in every nation exert the utmoſt efforts of their genius.

To

To aſſiſt me in what I have here ſhewn, I had the opportunity of ſeeing the Prince of Wales's, the Duke of York's, and other noblemen's drawing-rooms. I have not, however, followed any one in particular, but have furniſhed my ideas from the whole, with ſuch particulars as I thought beſt ſuited to give a diſplay of the preſent taſte in fitting up ſuch rooms.

It may not be amiſs to mention ſome particulars reſpecting the Prince's room, that the reader may form ſome idea of its taſte and magnificence.

Its proportions are as follows:—forty-eight feet ſix inches long, thirty-four broad, and between eighteen and nineteen feet high, including the cove of the ceiling.

It has five windows in length, a fire-place at each end, and five doors. Two doors are at each end, one of which is ſham; and a large arched double door nearly in the center oppoſite the windows.

Oppoſite each window is a large glaſs, with a circular top, to ſuit the arches above the windows; and over each fire-place there is alſo a glaſs. In the piers between each window there are no glaſſes, but a couple of richly finiſhed Corinthian pilaſters, with their architrave and impoſts to ſuit the tops of each window. On the ſide oppoſite to the windows the ſame pilaſters are employed; for, as the before-mentioned glaſſes each occupy a ſpace equal to the width of a window, and are directly oppoſite to them, this preſerves a regularity in the pilaſters on both ſides. In like manner each end of the room has its pilaſters of the ſame order, one on each ſide of the fire-place, and of the doors. The cove and ceiling are richly ornamented in paintings and gold.

A room of this deſcription is not, however, a proper precedent for drawing-rooms in general, as it partakes principally of the character and ordinance of a ſtate ſaloon-room, in which are entertained ambaſſadors, courtiers, and other perſonages of the higheſt ſtations.

In the drawing-room which is here ſhewn, every thing will appear eaſily underſtood to a workman in town, who is accuſtomed to ſee ſuch apartments; but for a ſtranger, and thoſe workmen who reſide in the country, it will be proper to point out a few particulars.

The pier tables have marble tops and gold frames, or white and gold. The glaſſes are often made to appear to come down to the ſtretcher of the table; that is, a piece of glaſs is fixed in behind the pier table, ſeparate from the upper glaſs, which then appears to be the continuation of the ſame glaſs, and, by reflection, makes the table to appear double. This ſmall piece of glaſs may be fixed either in the dado of the room, or in the frame of the table.

The arches above the windows are merely artificial, being only wooden frames put up, ſtrained with canvas; after which the ſame kind of ſtuff which the curtains are made of is formed to appear like a fan, and drapery tacked on to it.

The pannelling on the walls are done in paper, with ornamented borders of various colours.

The figures above the glaſſes are paintings, in clare-obſcure. The ſofas are bordered off in three compartments, and covered with figured ſilk or ſatin. The ovals may be printed ſeparately, and ſewed on. Theſe ſofas may have cuſhions to fill their backs, together with bolſters at each end. In France, where their drawing-rooms are fitted up in the moſt ſplendid manner, they uſe a ſett of ſmall and plainer chairs, reſerving the others merely for ornament.

The commode oppoſite the fire-place has four doors; its legs are intended to ſtand a little clear of the wings; and the top is marble, to match the pier tables. In the freeze part of the commode is a tablet in the center, made of an exquiſite compoſition in imitation of ſtatuary marble. Theſe are to be had, of any figure, or on any ſubject, at Mr. Wedgewood's, near Soho-ſquare. They are let into the wood, and project a little forward. The commode ſhould be painted to ſuit the furniture, and the legs and other parts in gold to harmonize with the ſofas, tables, and chairs.

To ſupply the Defect of Figure 32, *Plate* V.

It is there ſhewn how to find the miter of the ſides of a comb-tray at any pitch, and of any given projection; but it was omitted to ſhew how the miter is obtained in the thickneſs of the ſtuff, as it riſes to any pitch.

Having found the breadth of the ſides *b c*, Fig. 32, Plate V, with this opening of the compaſſes deſcribe a ſemicircle, ſee Plate XXII, and make *a e* equal to the perpendicular height of the ſide of the tray. Draw a line from *e* to the center; and parallel to this, ſet off a line for the thickneſs of the tray ſides, and the bevel of the under edge will be at 4. Draw a ſquare at the center, the length of whoſe ſides ſhall be equal to the thickneſs of the tray ſides, as 3, 1, 2. Next draw the line B, A, E, parallel to the diameter; and take *a e*, the ſine of the angle of the tray ſides, and transfer it to E A. From A draw a line to the center, cutting the ſmall ſquare at 1, and the ſpace 1—2 will be the miter ſought for; that is, when the ſides are mitered in their breadth, according to Fig. 32, Plate V, ſet a gage to 1—2, and run the gage along the miter, and plane it off to the gage from the outſide, and the miters will all come exactly together. If the tray ſides were raiſed to *b*, *b i* would then be the ſine of their angle; and which being transferred to B, a line from B to the center cuts the ſquare at 3; then is the ſpace 3—2 the length of the miter ſought. And thus it is evident, that as *b* advances to E the perpendicular, ſo will the miter point B approach to D, the full miter. It is alſo evident, that by this figure the miter of any thing not exceeding the diameter E of the ſemicircle may be found. For inſtance, if the ſides of any tray be half an inch thick, and it is required to be mitered and keyed together, draw a ſquare of that dimenſion, as the ſecond ſhewn in the figure; and if the ſides bevel in an angle equal to the line *e*, then 1—2 of the ſecond ſquare will be the length of the miter. I proved the truth of this theory by practice, and therefore the workman may depend on its infallibility; but he may eaſily make the ſame experiment himſelf.

THE END.

ERRATA.

Page 23, line 14, for *b s*, read *b* S.
—— 28, —— 13, *read it thus*:—if you want five tenths of a foot, and five of the hundredth parts of a foot, place your compaſs foot—
—— ib. —— 19, *for* any tenth part of an inch, *read* any one hundredth part of a foot.
—— 57, —— 16, *for* 9, 5, *read q*—5.
—— ib. —— 18, *for* 9, 5, *read q*—5.
—— 61, —— 11, for *a* to *n*, read *d* to *n*.
—— 70, —— 9, *for* the extreme line P E and P 1, *read* P E and I I.
——137, —— 4, *for* abacuo, *read* abacus.
——152, Plate VIII, *for* 7 diameters, *read* 8 diameters.
——162, line 22, Plate XII, *for* take *m o*, *read* take twice *m a* in the compaſſes, and with this opening find the center of the curve for the abacus as at *p* on Fig. B.
——206, —— 10, *for* from *a* to *a*, *read* from *d* to *a*.
——211, —— 11, *for* Plate XV. *read* Plate XIV.
——273, —— 15, *for* Fig. 23, *read* Fig. 21.

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